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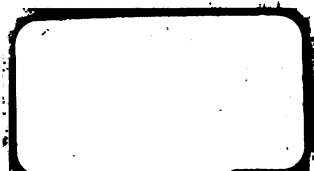
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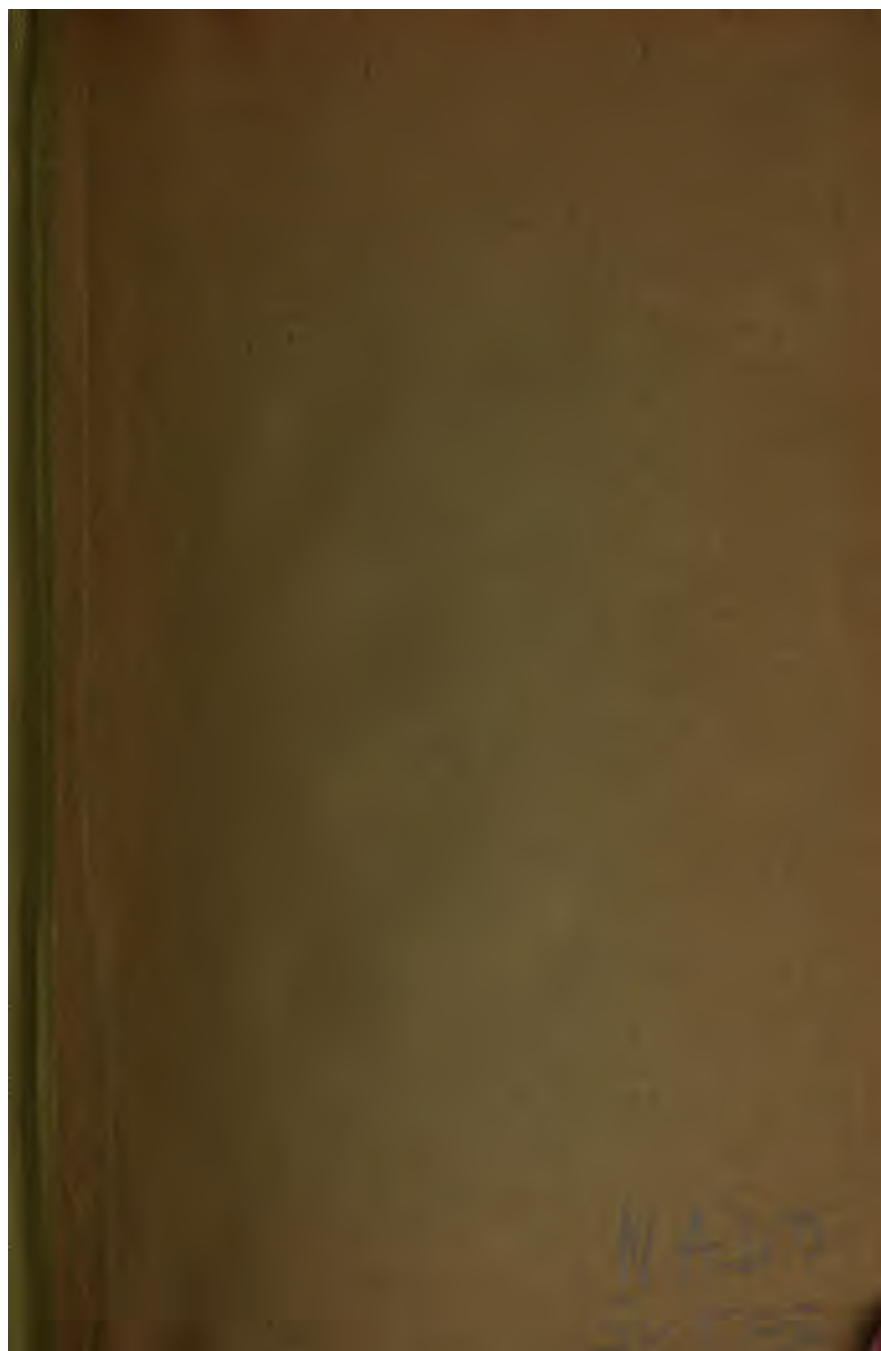
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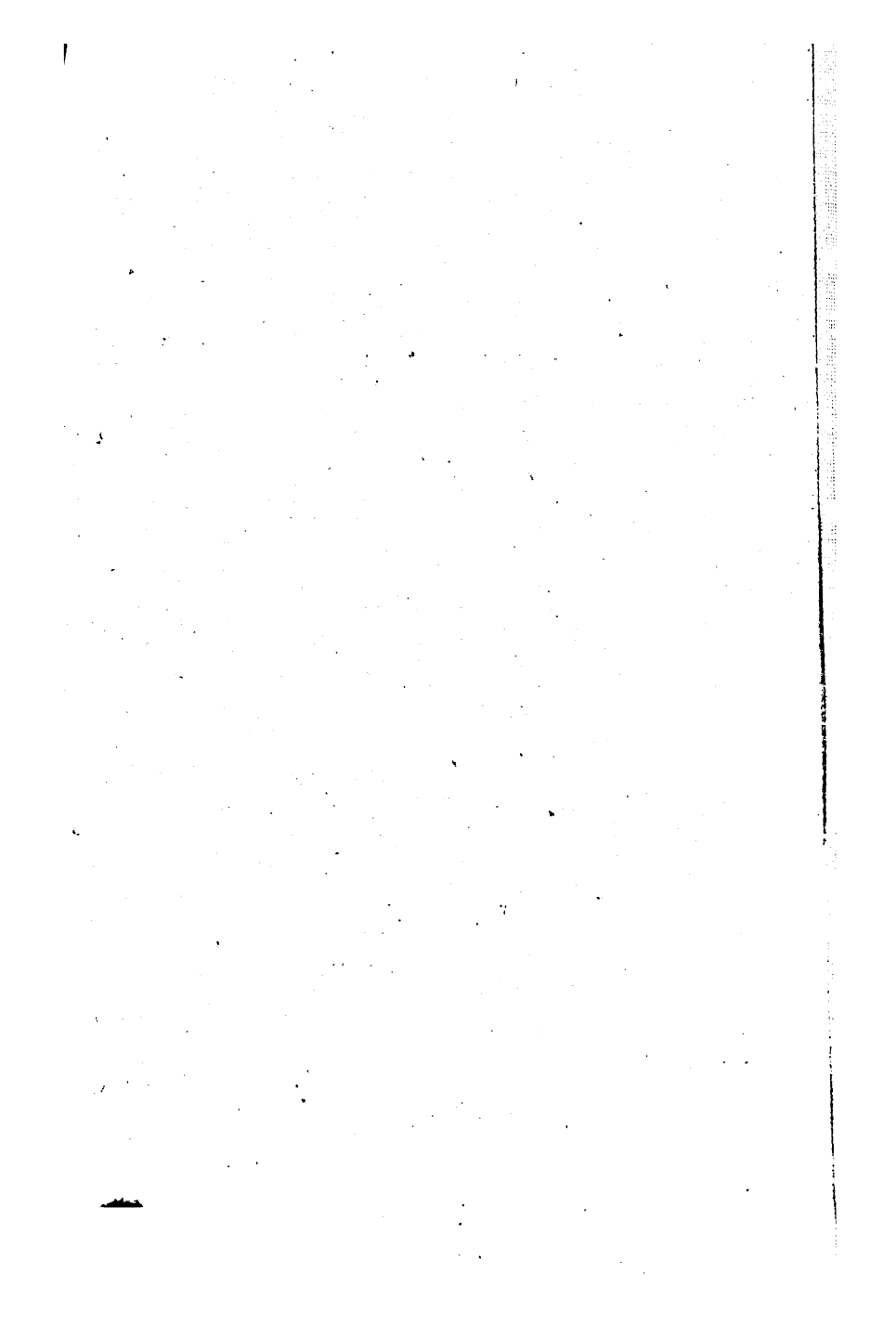
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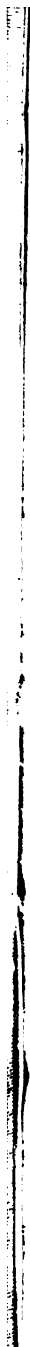
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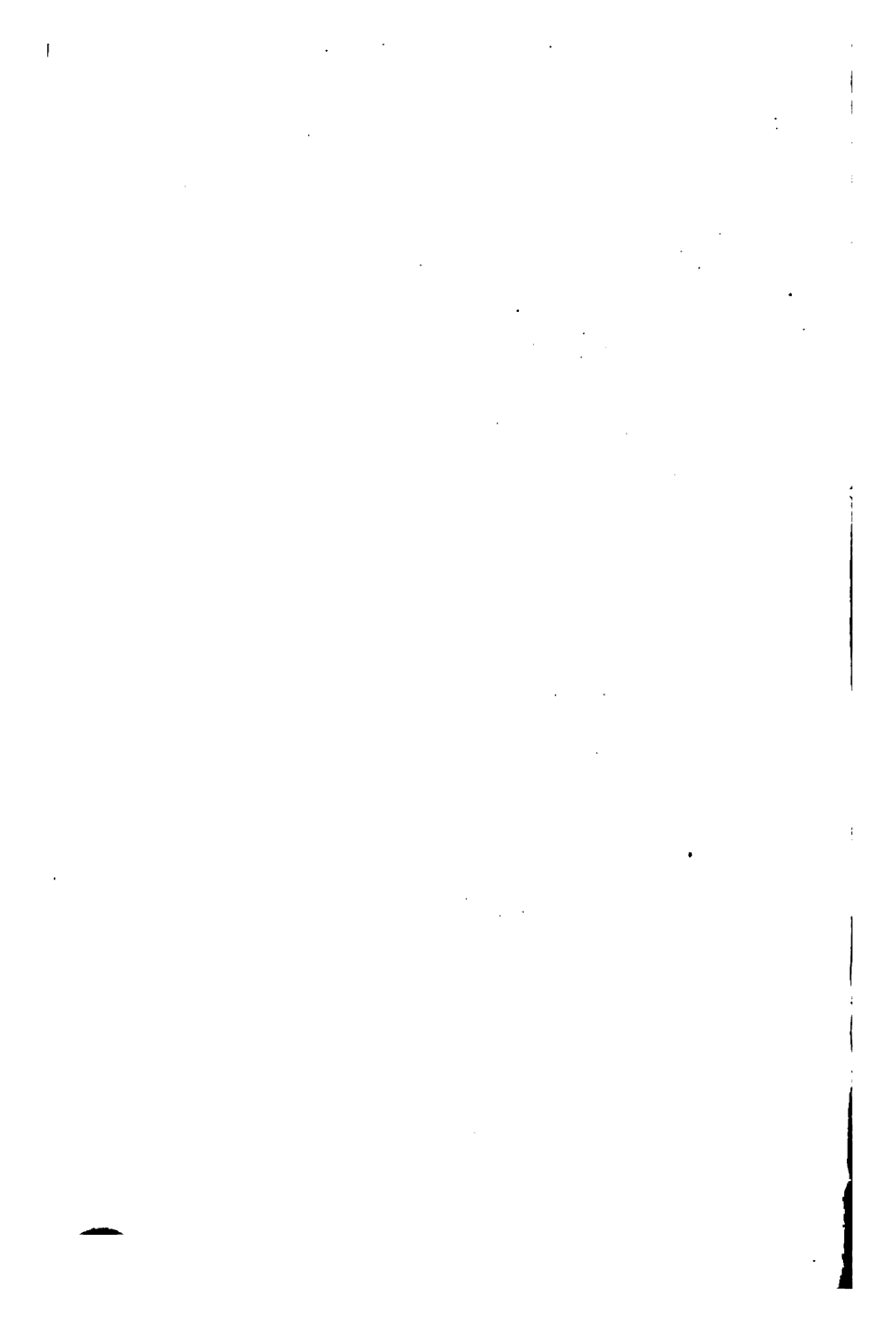
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ELEMENTARY ENGLISH COMPOSITION

FOR HIGH SCHOOLS AND ACADEMIES

BY

FREDERICK HENRY SYKES, A.M., Ph.D.

TEACHERS COLLEGE, COLUMBIA UNIVERSITY

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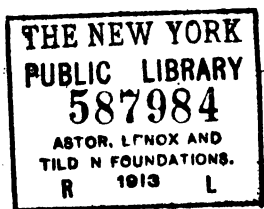
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INTRODUCTION.

ENGLISH COMPOSITION has won a permanent and a leading place among school studies by reason of its value as discipline for the mind and its utility in life; yet the organization of the teaching of elementary composition leaves much to be desired. Older branches of study have been systematized by successive generations of teachers, their principles have been made clear, the natural order of their development established, exercises composed and graded, so that as subjects of class study they are in a high degree economical and efficient. Composition, speaking generally, is, as yet, in no such condition. Nevertheless, in recent years there has been a widespread movement among teachers of English to establish for composition a method that shall be unified, progressive, and effective.

It is now agreed that composition, even as a school study, is, in essence, not correctional and not analytic, but creative. Even in the most rudimentary stages, composition is a creative process—the seeking after the form and expression of thought. And it is a developing art, passing through many stages, from the making of the simple sentence to the creation of the finest oration or poem.

It has become clear, too, that composition is self-expression. It is not a book study merely. It does not, rightly, deal with things remote from the pupil's thought and experience, but is the expression of that thought and experience. It must reflect his actual mental life. It must turn to account his powers of observation and reflection and imagination, and employ the material offered by his own life, his home scenes and experiences, the daily panorama of nature, the daily spectacle of human life on farm, in village, and in city. Tennyson points significantly to his own youthful training in expression—"I was in the habit of chronicling in four or five words or more whatever might strike me as picturesque in nature." Composition, then, must bring the mind and life of the pupil into close relation with his efforts at expression; it must enable him to express *himself*.

And, moreover, composition must be a subject giving culture as well as discipline. It must stimulate and nourish the pupil's mind by contact with a rich and varied subject-matter. The pupil's own experiences are not enough. He must read, and read aloud, and be read to. And reading becomes most effective when the pupil commits to memory passages of standard literature that he reads. Through reading especially, the pupil becomes possessed of the rich stores of the world's life and thought, preserved in myth and fable and history, and gets the stimulus that comes from the greater ideas of other minds and other times. It is a common experience with our great writers that in their childhood they were made familiar with great books,

and especially with the English Bible. "Good poetry," said Matthew Arnold, "is formative; it has, too, the precious power of acting by itself and in a way suggested by nature. Thus we are remedying what I have noticed as a signal mental defect of our school children, their almost incredible scantiness of vocabulary." By reading and memorizing we enter upon the common heritage of fact and the thoughts of our best and wisest minds; we enrich our vocabulary with words well used; we unconsciously acquire for our own the forms of structure in phrase and sentence usual in good writing; and we establish our ideals of force and beauty in expression.

Composition on its theoretical side is Rhetoric, and some study of the principles of writing, even in elementary courses of instruction, is essential. The pupil must be led, though gradually, to a consciousness of good English and good style. The teacher will do much by precept and criticism of the written tasks. But systematic study of the principles of writing—of rhetoric—is also necessary. The forms of the sentence, the structure of the paragraph, the order of words for clearness and emphasis, the cardinal qualities of style—clearness, force, and beauty—may be studied with profit, even in elementary classes, if studied inductively, in close contact with examples, and accompanied immediately by practice. Passages from our best authors rightly selected and wisely used, are the most valuable means and material for the study and acquisition of style. "I always kept two books in my pocket," said Robert Louis Stevenson, "one to read, one to write in. . . ."

Whenever I read a book or a passage that particularly pleased me, . . . I must sit down at once and set myself to ape that quality. . . . I have thus played the sedulous ape to Hazlitt, to Lamb, to Wordsworth, to Sir Thomas Browne, to Defoe, to Hawthorne, to Montaigne, to Baudelaire, and to *Obermann*. . . . That is," he said, "the way to learn to write."

And composition is not merely the art of writing, it is almost equally the art of speaking. Oral composition should be a daily practice of the English class. Conversation between teacher and pupil, the oral repetition or summary of a story, brief oral descriptions of the incidents of the seasons or human happenings, or discussion of the daily news, can be made to conduce to the ready and effective use of language. If pupils in classes in all subjects are required to give answers, not careless and incomplete and elliptical, but accurate and finished, they will develop self-control and confidence and ease in their address.

As a developing art it is essential that the teaching of composition should follow the developing interests and powers of the pupil's mind. The teacher must take the pupil where the pupil really lives and thinks, enlist his judgment and his interest at every stage of the instruction. We must, therefore, in elementary classes, begin with the primary literary interest, the story—with the fairy-tale and fable and anecdote. By going from Narration to Description and Exposition, ending with Argumentation, including Persuasion, we follow the progressive stages in the intellectual powers. Let-

ter-writing, which involves several of these forms of composition, may, because of its easy style and method and its immediate importance, be taught early.

As respects form there must be the same progression as in subject-matter. We must introduce the pupil gradually to the principles of good writing and exercise him in them, so that as he gains more and more power over the material of his writing, he may gain more and more skill in the manner of expressing it. Hence, on the side of form, we must study the use of Capital Letters, Punctuation, the forms of the Sentence, including the Order, Number, and Choice of Words, the Paragraph, Forms of Correspondence, the Qualities of Style, the principles of Narration and Description, including the Short Story, of Exposition and Persuasion, ending with the elementary forms of verse composition or Prosody. Throughout all theme-writing the use of outline, framework, or plan should be steadily insisted on. Practice in outlining affords excellent training in analysis, and impresses on the young writer the need of sequence of thought and of logical order and arrangement in good composition.

Such a theory and method of elementary composition are implicit in this present volume, which, as its title indicates, is intended to provide a text-book of English Composition for use during the first two years of the English courses in high schools and academies.

The subject of composition is a difficult one for pupil and for teacher; but there is a goal to be attained worthy of all effort—a power of first-rate importance in practical life, a power which the world has cherished through-

out the ages as man's highest gift. Rightly pursued, the study of composition should be full of interest, educating and fostering mental life in the growing child. To that aim this book is humbly dedicated.

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COMPOSITION. EMBELLISHED INCIDENT. LESSON XI.

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PART I.—NARRATION.

CHAPTER I.—FABLES.¹

LESSON I.

I. Memorize:—FROM “RECOLLECTIONS OF THE
✓ ARABIAN NIGHTS.”

When the breeze of a joyful dawn blew free
In the silken sail of infancy,
The tide of time flow'd back with me,
The forward-flowing tide of time;
And many a sheeny summer-morn,
Adown the Tigris I was borne,
By Bagdat's shrines of fretted gold,
High-walled gardens green and old;
True Mussulman was I and sworn,
For it was in the golden prime
Of good Haroun Alraschid.

—*Alfred Tennyson.*

II. Theme:—THE FOX AND THE GRAPES.

One autumn day, when the grapes were ripe, a fox stole into a vineyard. Spread out on trellises above him were great masses of luscious grapes, and he longed for a bunch. He made many a jump, but the grapes were high, and he could not reach them. Tired out at last, he said to him-

¹ REFERENCES FOR READING. Joseph Jacobs, *The Fables of Æsop*; *The Fables of La Fontaine*, translated by Lestrangle.

self, "Ugh! I don't care. The grapes are sour anyway!" and made off.

III. Oral Composition.—1. Express in different words:—(1) The fox *stole into* a vineyard. (2) The grapes were *spread out* on trellises. (3) He *longed for* one of the *luscious* bunches. (4) He was *tired out*. (5) The grapes are sour *anyway*. (6) He *made off*.

2. **Exercises of Invention.**—Imitate the fable above in telling the story of (1) The Cow and the Clover-field. ✓ (2) The Boy and the Football-team. (3) The Man and the position on the Railway. (4) The Girl and the Diamond Ring.

IV. Principles—Capital Letters.—**Rule 1.** Note that capital letters must be used at the beginning of (a) titles of books, poems, essays, stories:—

Tennyson's "Recollections of the Arabian Nights." Blake's "Songs of Innocence." "The Pied Piper."

and (b) at the beginning of each new sentence:—

One autumn day . . . Spread out on trellises.

and (c) at the beginning of each line of poetry:—

When the breeze of a joyful dawn blew free
In the silken sail of infancy.

Rule 2. Note that capital letters must be used with all important words in titles—always with nouns and adjectives, and also with other kinds of words when prominent:—

"Songs of Innocence." "The Fox and the Grapes." "The Pied Piper." "Much Ado about Nothing." "How they brought the Good News from Ghent to Aix." "All's Well that Ends Well."

EXERCISE.—Rewrite the following titles correctly, noticing the reason for each capital letter used:—(1) Blake's "Songs of innocence." (2) Scott's "lady of the lake." (3) Andersen's "fairy tales." (4) Gray's "elegy in a country churchyard." (5) "the merchant of Venice" and "the merry wives of Windsor." (6) "twelfth night, or what you will." (7) "verses on various occasions." (8) "the man who would be king." (9) "the homes and haunts of the British poets." (10) "the bishop orders his tomb at Saint Praxed's church." (11) It is never too late to mend.

V. Composition.—1. Write from memory the fable of the Fox and the Grapes, or, changing the character, of the Cow and the Clover-field, or the Boy and the Football-team, etc.

2. Write the story of the Country Mouse and the Town Mouse.

OUTLINE.

The Title.

The Introduction.

The two friends—the invitation to the Country.

The Story—The First Scene.

The arrival in the Country—the scanty fare—peace and quiet. The City Mouse's comment—the invitation to the City.

The Second Scene.

The arrival in town—the fine feast—the entrance of people and a dog—fright and flight. The Country Mouse's comment.

Conclusion.

The moral.

3. Imitate the story of the Country Mouse and the Town Mouse, taking (1) the wild thrush and the tame canary.

(2) The wild rabbit and the tame rabbit. (3) The wolf and the dog (his chain). (4) The country boy (or girl) and the town boy (or girl).

LESSON II.

I. Memorize:—FROM "THE LAMB."

Little lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed,
By the stream, and o'er the mead;
Gave thee clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice;
Little lamb, who made thee?
Dost thou know who made thee?

—William Blake.

II. Theme:—THE WOLF AND THE LAMB.

Once upon a time a Wolf saw a Lamb peacefully drinking at a brook. "Aha!" said he to himself, "there's my supper, if I can find an excuse." "How dare you muddle the water I am drinking," said the Wolf. "That cannot be," said the Lamb, "I am drinking lower down the stream than you." "Rogue," said the Wolf, "I know you. You called me bad names last winter." "I was not born then," said the Lamb. "Then it was your brother," said the Wolf. "I have no brother, really," said the Lamb. "I don't care," said the Wolf, "it was you or your brother or your father, and it is all the same to me." And he pounced on the poor little Lamb and ate it all up.

Any excuse will do for a tyrant.

III. Oral Composition.—Exercises of Invention.—

Imitate the story of the Wolf and the Lamb, in telling a similar story of (1) the Pike and the Minnow. (2) The Butcher-bird and the Wren. (They are on the same limb of a tree—the butcher-bird says that the wren is shaking the limb, etc.) (3) Two Schoolboys.

IV. Principles—Capital Letters.—Rule 3. Note that every proper name and every proper adjective must have a capital letter:—

Llewellyn. Prince Charles. The Catskills. New York City. Lake Ontario. The Black Forest. The Green Mountains. The English Channel.

Personifications are frequently written with capitals:—

There Honor comes, a pilgrim gray.

For still the burden of thy minstrelsy
Was Knighthood's dauntless deed, and Beauty's matchless eye.

Rule 4. Notice that direct quotations must be begun with a capital letter:—

The wolf called out, "Pull the string and the latch will go up."

And they lamented their lord's death, saying, "He was of all kings the mildest and most gentle."

By direct quotation we mean quoting the words of the speaker or writer exactly as he spoke or wrote them. If we change these words we have an *indirect quotation* and we must not use the capital letter or the marks of quotation (" "):—

The wolf told her she should pull the string, etc.

They said that of all the kings he was the mildest.

EXERCISE.—Rewrite these sentences, taking care to use the capital letters needed: (1) A mist was driving down the english channel. (2) When greeks joined greeks, then was the tug of war. (3) There is a Reaper

whose name is death. (4) And "charge, chester, charge! on, stanley, on!" were the last words of marmion. (5) art is long and time is fleeting. (6) From the mayor of new york city to the president of the united states. (7) The shilling came out quite bright from the mint, and sprang up, and shouted, hurrah! now I'm off into the wide world. (8) (Write as four lines) From greenland's icy mountains, from india's coral strand, where africa's sunny fountains roll down their golden sand. (9) (Write as two lines) Make way for liberty, he cried; make way for liberty, and died. (10) (Write as a direct quotation) The young man told Father William that he was old. (11) (Write as an indirect quotation) "I am Peter Klaus," he said, "and no other."

V. Composition.—1. Write the fable of the Wolf and the Lamb.

2. Tell the fable of the Miller and his Son and their Donkey.

Keep your sentences in five groups. Develop the remarks, giving them in direct narration.

Title.

The Story—Scene I.

The Miller and his Son set out to town to sell their Donkey. They walk beside it. A group of girls laugh at them—"See the foolish pair, walking when . . ." The Miller puts his Son on the Donkey's back.

Scene II.

They pass a group of old men. "See the lazy boy, . . . The young, now-a-days, take no care of the old." The Miller made his Son get down and mounted himself.

Scene III.

They meet some old women. "Shame on the great lazy lout. . . ." The Miller took his Son up beside him.

Scene IV.

They meet some young men. "It's cruelty to animals. You ought . . ." The Miller tied the Donkey's legs together, put a pole between them, and he and his Son carried the Donkey.

Scene V.

Everybody laughed, and shouted after them. They came to a bridge. The Donkey kept kicking, broke the rope, fell into the river, and was drowned.

Conclusion.

The moral.

3. Compose a fable on the same plan as the Miller, his Son, and their Donkey, about a Man and his Wife and their Plans of a House they were going to build.

LESSON III.

I. Memorize:—FROM "A HAPPY LIFE."

How happy is he born and taught,
That serveth not another's will;
Whose armor is his honest thought,
And simple truth his utmost skill.

This man is freed from servile bands
Of hope to rise, or fear to fall;
Lord of himself, though not of lands;
And having nothing, yet hath all.

—*Henry Wotton.*

II. Theme:—KING LOG AND KING STORK.

The Frogs once lived happily enough in a great swamp. They splashed and swam and trilled and croaked, and would have gone on living as comfortably

as Frogs can live, if somebody had not suggested that they ought to have a King.

So they asked Jupiter to send them a King. And Jupiter threw down a great Log, that fell *kerplunk!* into the swamp and frightened the frogs out of their wits. By and by they ventured forth and began to examine their King. One swam around the Log, one hopped on it, and finally one old Frog gave out his opinion that their King was only an Old Log, and not a real King at all.

So they asked Jupiter again to send them a King. And Jupiter sent them a Stork. And when they saw the Stork standing on his great legs by the swamp, they said, "Now indeed we have a King!" And they went up to pay their respects. As they came up, the old Frog leading, the Stork looked down, stretched out his neck, and gobbled him down, and many a one after him.

"Yes," said the Stork, comfortably, "Now you have a King indeed!"

III. Oral Composition.—1. (1) Describe a swamp. (2) Describe how frogs live. (3) Why did some one suggest that the frogs should have a King? (4) Who was Jupiter? (5) Why did Jupiter send them a Log? (6) Describe the feelings and behavior of the frogs on the arrival of King Log. (7) Describe a Stork. (8) Why did Jupiter send them a Stork? (9) Describe their feelings over their new King. (10) What is the moral of the fable of King Log and King Stork?

2. (1) What one part of the story is told by the first paragraph? (2) What one part by the second paragraph? (3) What one part is told by the third paragraph?

IV. Principles—Capital Letters.—Rule 5. Notice that capital letters must be used with nouns and adjectives when used as proper names:—

1. Titles:—

King Log and **King Stork**. **Little Red Riding-hood**. **The President of the United States**. **The Fair Maid of Perth**.

2. Names of the Deity, the Virgin:—

Heavenly Father. **The Almighty**. **The Holy Spirit**. **The Son of God**. **The Blessed Virgin**.

NOTE.—Pronouns referring to Deity are usually written with capitals:—

Grant us **Thy** peace upon our homeward way;
With **Thee** began, with **Thee** shall end the day.

3. Names of Localities:—

The Black Sea. **Flint Cottage**. **"The Elms," Rottingdean**. **South Fifteenth Street**. **Twenty-third Street West**.

4. Sects and parties:—

Catholics and **Protestants**. **Republicans** and **Democrats**. **Liberals** and **Conservatives**.

5. Historical events and documents:—

The French Revolution. **The Declaration of Independence**. **The Fourth of July**. **The Magna Charta**.

Rule 6. Notice that capital letters must be used with days of the week, festivals:—

Wednesday. **The month of August**. **New Year's Day**. **Christmas**. **Easter**. **Twelfth Night**.

NOTE. There is variable usage with points of the compass and the four seasons.

Rule 7. The pronoun *I* and the interjection *O* are written with capital letters.

O is preferred to *oh* when used as a mere sign of the vocative:—**O Brutus!**
O the sight!

Oh is preferred for the independent exclamation:—"Oh!" cried the maid,
"it is only a page."

Rule 8. Words may be given special emphasis by writing them with capitals:—

His first thought was to publish Article after Article.

EXERCISE.—Rewrite these sentences, taking care to use the capital letters needed:—(1) Washington is called the father of his country. (2) Wellington was called the iron duke, and Napoleon the man of destiny. (3) In New York city is central park; in Baltimore druid hill park. (4) The president of the united states lives in the white house. (5) What is meant by the norman conquest, the restoration, the reform bill? (6) Was the French revolution a greater event than the American war of independence? (7) The protestant reformation gave rise to many sects, such as lutherans, calvinists, presbyterians. (8) In australia and new zealand christmas and new year's day come in warm weather. (9) Wordsworth's homes were dove cottage and rydal mount, in the lake country. (10) Rome has been called the eternal city, the city of the seven hills. (11) O piteous spectacle! o noble Cæsar! o woful day! (12) (Write as two verses) heavenly father send thy blessing on thy children gathered here.

V. Composition.—1. Tell the story of King Log and King Stork, introducing any suitable details that came out in the oral composition. First make a plan or outline, as on p. 3.

2. Tell the story of a Town that longed for Fine Society—a Prince, etc., and what came of it.



CHAPTER II.—HOUSEHOLD TALES.¹

LESSON IV.

I. Memorize:—FROM “SONGS OF INNOCENCE.”

Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he, laughing, said to me,
“Pipe a song about a lamb,”
So I piped with merry cheer;
“Piper, pipe that song again,”
So I piped, he wept to hear.
“Drop thy pipe, thy happy pipe,
Sing thy songs of happy cheer.”
So I sang the same again,
While he wept with joy to hear.

¹ REFERENCES FOR READING. Robert Browning, *The Pied Piper of Hamelin*. For other German legends, see Grimm, *Fairy Tales*; also *Folk-Lore and Legends—Germany*.

“Piper, sit thee down and write
In a book that all may read.”
So he vanish’d from my sight;
And I pluck’d a hollow reed.

And I made a rural pen,
And I stain’d the water clear,
And I wrote my happy songs
Every child may joy to hear.

—*William Blake.*

II. Theme:—THE PIED PIPER OF HAMELIN.

Many, many years ago the little town of Ham’elin, in Brunswick, by the river Weser (*vay’zer*), was infested with rats. There never was such a plague of rats before. They killed the cats, they gnawed the bacon, they ate the cheese, they bit the babies. They squeaked and scratched and scurried. There was no catching them nor killing them. So the good people of Hamelin town were beside themselves to know what to do.

Now to that town there came the most wonderful piper. He wore the queerest kind of clothes, all patched and variegated; and he was called the Pied Piper. And the Pied Piper proposed to the people of Hamelin to free the town of rats provided they would give him a thousand guilders. And they agreed. The Piper began to play on his magic pipe, and no sooner had he begun than the rats began to gather—gray rats, black rats, brown rats, old and young, large and small. They followed the Piper as he went from street to street, until he led them to the river Weser where the rats all plunged in and perished. There was great rejoicing in Hamelin town over their deliver-

ance. But when the Pied Piper asked for his thousand guilders, "It's too much," said the Mayor, "for so small a labor. Here are fifty!"

The Piper said no more. But taking out his pipe he played a second tune—a wonderful melody, at which all the children of Hamelin town began to gather, running and skipping and tripping. They followed the Piper from street to street, out into the country, to Koppelberg Hill, and—you will hardly believe it—on they went straight through Koppelberg Hill. And neither the Piper nor the children were ever seen again in Hamelin town.

III. Oral Composition.—1. (1) Tell the story of the Pied Piper as briefly as possible. (2) Describe Hamelin—its situation. (3) Describe the plague of rats. (4) Describe the Pied Piper. (5) Tell how the Piper charmed away the rats. (6) Tell how the people behaved to him, and how the Piper felt. (7) Tell how the Piper charmed away the children. (8) Tell how the people felt and what they did afterward.

2. Give equivalent words or phrases for the italicized words in the following:—(1) The town was *infested* with rats. (2) The people were *beside themselves* to know what to do. (3) His clothes were *variegated*. (4) *There was great rejoicing* in Hamelin.

3. Use the following words in sentences of your own:—(1) *infest*. (2) *scurry*. (3) *beside himself*. (4) *variegated*. (5) *pied*. (6) *magic*. (7) *from street to street*.

IV. Principles—Italic Letters.—As all handwriting is in script, a text like italic, the device to correspond

to the italicizing of a printed word is to underline the written words:—*Andersen's Fairy Tales.*

Rule 1. Notice that italic letters are used to indicate emphatic or special words:—

An admirable sermon—yet why was *such* a sermon preached? What *have* you been doing?

This device for emphasis must be used sparingly.

Rule 2. Notice that foreign words are italicized:—

The French went shouting "*Vive le roi!*"

The Latin maxim, *festina lente*, hasten slowly, is a good one.

The Latin abbreviations in common use in English, *e.g.*, *i.e.*, *viz.*, *etc.*, are frequently used without italics.

Rule 3. Notice that titles of books, newspapers, magazines, ships, etc., require italics when not set off by quotation marks:—

Shakespeare's *King John* (or "King John").

Every month comes *St. Nicholas* (or "St. Nicholas") and *Scribner's* (or "Scribner's").

Nelson's flag-ship, the *Victory* (or "Victory").

NOTE 1. With English titles, quotation marks are preferable; with foreign titles italics.

NOTE 2. In printing italics may be used for titles of sections and paragraphs and for sources of quotation.

EXERCISE.—Rewrite the following, underlining the words needing italics. (1) I could not possibly do that! (2) The pipers played the Campbells are comin'! and Auld Lang Syne. (3) Down went the Royal George, with all her crew complete. (4) "That I can't remember," said the Hatter. "You must remember," remarked the king. (5) The fight of the Chesapeake and the Shannon. (6) The greatest Greek poem is Homer's *Iliad*; the greatest Latin poem is Virgil's *Æneid* (*ē nē' id*); the greatest German poem is

Goethe's Faust (*fowst*). (7) They sang together Ave Maria! Maiden mild. (8) I found the letter very à propos (*ah pro pô*). (9) Victor Hugo wrote Notre Dame, de Paris and Les Misérables.

V. Composition.—Write from memory the story of the Pied Piper, using your own words and following the plan given below.

The Title.

NOTE 1. Note that the title must be in the middle of the line about an inch below the top of the sheet.

Introduction.

NOTE 2. *Margin.*—Note the margin around the printed page. In writing, leave a margin on the left side of the sheet, also at the top and the bottom of the sheet.

NOTE 3. *Indentation.*—Note that the first line of each paragraph has a wider margin on the left than the lines that follow. Imitate this in writing.

The time of the story. The place of the story. The plague of rats.

Development.

The Piper and his offer. The result. The town's ingratitude. The Piper's feeling.

Conclusion.

The Piper's revenge.



LESSON V.

I. Memorize:—“LULLABY OF AN INFANT CHIEF.”

O, hush thee, my babie, thy sire was a knight,
Thy mother a lady, both lovely and bright;
The woods and the glens, from the towers which we see,
They all are belonging, dear babie, to thee.

O, fear not the bugle, though loudly it blows,
It calls but the warders that guard thy repose;
Their bows would be bended, their blades would be red,
Ere the step of a foeman draws near to thy bed.

O, hush thee, my babie, the time soon will come,
When thy sleep shall be broken by trumpet and drum;
Then hush thee, my darling, take rest while you may,
For strife comes with manhood, and waking with day.

—*Sir Walter Scott.*

II. Theme:—GELLERT.¹

Prince Llewellyn had a favorite greyhound named Gellert, gentle at home and valiant in the chase. One day the prince was about to go hunting and blew his horn for his dogs. All his dogs came save Gellert. He blew again and called, but Gellert did not come. He could wait no longer and set off without his favorite. He had little success and returned to his castle vexed at his ill luck.

As he came up to the castle-gate Gellert came bounding out to meet him. But the prince noticed that his lips and fangs were dripping with blood. The prince

¹ REFERENCE FOR READING. Joseph Jacobs, *Celtic Fairy Tales*.

was startled. He thought of his infant child, who often played with the dog. Rushing to the child's room, he found everything in disorder, the cradle overturned and daubed with blood. More and more terrified at the signs of conflict, he sought for his child, but in vain. At last he felt sure that the hound had destroyed his son, and with the cry, "Monster, thou hast devoured my child," he plunged his sword into the greyhound's side.

As Gellert gave his dying yell, a cry was heard from beneath the overturned cradle, and there Llewellyn found his child unharmed and just awakened from sleep, and beside him torn in pieces and covered with blood lay the body of a great gaunt wolf.

Llewellyn was grieved to the heart; but nothing could bring his faithful dog to life again. He buried him by the castle wall, and over his grave he raised a great cairn of stones, so that every passer-by might see it and remember his story. And the place to this day is called Beth Gellert, or the Grave of Gellert.

III. Oral Composition.—I. (1) Describe a greyhound. (2) Tell how deer are hunted with dogs? (3) Describe a castle. (4) Describe a wolf.

2. Give equivalent words or phrases for the italicized words in the following:—(1) The prince had a *favorite* hound. (2) The dog was *valiant in the chase*. (3) He *had little success*. (4) The dog's *fangs* were dripping. (5) Everything was *in disorder*. (6) The prince was *grieved to the heart*. (7) Every *passer-by* could see the *cairn*. (8) The place is called, *to this day*, Beth Gellert.

3. Use the following words in sentences of your own:—
 (1) greyhound. (2) valiant. (3) in disorder. (4) bring to life. (5) passer-by. (6) to this day.

4. Tell aloud to the class any instance you know of the sagacity or faithfulness of a dog, or a horse, or a cat.

IV. Principles—Punctuation.—The object of punctuation is clearness. By means of punctuation marks we can indicate in writing what in speaking we indicate by long and short pauses and inflections of the voice.

The Period.—**Rule 1.** The **period** or **full stop** indicates the end of a declarative or imperative sentence:—

Time rolls his ceaseless course. The race, etc.
 Take Excalibur. Fling it far into the lake.

NOTE 1. A series of short connected sentences may be written as one sentence:—The shore was rocky, the night was dark, the wind was furious, the waves ran high.

NOTE 2. The exclamation mark is frequent with imperative sentences:—Hail to the Chief who in triumph advances!

Rule 2. Notice that the period is used to indicate the end of a title at the head of a chapter, etc.:—

The Pied Piper of Hamelin.
 "The Merchant of Venice."

NOTE. The period is now frequently omitted after such titles.

Rule 3. Notice that the period is used to indicate abbreviations:—

The Rev. J. C. Smith. Dr. and Mrs. Curill. John Henry Jones, Esq., A.M., LL.D.

A list of the more usual abbreviations is given in Appendix A, p. 311.

NOTE 1. When the abbreviation is indicated by the apostrophe the period is not used:—ne'er, don't, ev'n.

NOTE 2. Shorter forms, such as 2nd for *second*, 31st for *thirty-first* have no period.

Rule 4. Notice the use of the period after Roman numerals:—

Henry VII.; "Hamlet," Act III., Scene i., line 22.

NOTE. The period in these cases is frequently omitted.

EXERCISE 1. Rewrite the following, adding the proper punctuation marks:—(1) The sugar weighs ten lbs, three oz (2) The train leaves at ten A M, the boat at two P M (3) I replied on the 2nd inst to yours of the 30th ult. (4) Lieut-Col and Mrs Smith Capt and Mrs Rogers (5) Hamlet's soliloquy "to be or not to be" is in Act III scene i (6) Here are three letters—one for Jamaica L I, one for Bridgeport, Conn and one for Chicago, Ill (7) We send you enclosed a MS of 284 pp, from the Rev J J Walker of Washington, D C

2. Rewrite the following, making the usual abbreviations and punctuating:—(1) Address the letter to Messieurs J C Smith and Company, 22 Market Street, Newark, New Jersey. (2) The chief railroad stations of Philadelphia Pennsylvania, are the Broad Street Station of the Pennsylvania Rail Road and the Terminal of the Reading Rail Road. (3) The Stuart Kings of England are James I Charles I, Charles II, James II, and Anne. (4) The meeting was addressed by the Reverend Joseph Speaker, Doctor of Divinity, Professor Fowler, and Doctor Waters. (5) The quotation is from Milton's *Paradise Lost*, Book II., lines 1-5.

V. Composition.—Write from memory the story of Gellert, using your own words and following the following plan:—

The Title.

Note where the title should be written. See p. 15.

Introduction.

Note that a margin should be left, and a wider margin with the first line. See p. 15.

Description of Gellert—his two chief qualities.

Development.

Llewellyn's hunting—absence of his dog—ill success—return home—Gellert's appearance—the Prince's fear—the disorder of the nursery—the absence of the child—the killing of Gellert—the discovery of the child and the dead wolf.

Conclusion.

Llewellyn's grief—the cairn of Beth Gellert.

LESSON VI.

I. Memorize:—FROM "THE DAY-DREAM."

He comes scarce knowing what he seeks:

He breaks the hedge: he enters there:

The color flies into his cheeks:

He trusts to light on something fair;

For all his life the charm did talk

About his path, and hover near

With words of promise in his walk

And whispered voices at his ear. . . .

And o'er the hills, and far away

Beyond their utmost purple rim,

Beyond the night, across the day,

Through all the world she followed him.

—*Alfred Tennyson.*

II. Theme:—THE SLEEPING BEAUTY.¹

Once upon a time there was born to a king and a queen a beautiful little daughter. The king gave a great feast and invited the seven good fairies of his kingdom to be present. When the feast was ready and all had sat down, in came a wicked old fairy, who had not been invited. After the feast the fairies gave their gifts to the young princess—one gave her beauty, another wit, the third grace, and so on till it came to the old fairy's turn, and this wicked fairy wished that when the princess grew up she should pierce her hand while spinning and die of the wound. Now the seventh fairy had hidden herself, fearing that the wicked fairy would wish something evil. "Your daughter," she said to the king, "shall not die, but only sleep—sleep for a hundred years, and at the end of that time a king's son shall come and wake her."

The king was very sad. He commanded all spindles to be banished from the kingdom. And all went well for fifteen years. One day, however, the princess wandered up into an old tower of the castle and found in the little room at the very top of the tower an old woman spinning. The princess was curious to learn how to spin, and seized the spindle. But she pierced her hand with the point, and fell at once into a faint. And no

¹ REFERENCES FOR READING. Mrs. Craik, *The Fairy Book*; H. E. Scudder, *The Book of Folk Stories*; Perrault, *Fairy Tales*; Lang, *Fairy Books* (various volumes); Mrs. Burton Harrison, *The Old-Fashioned Fairy Book*; Rolfe, *Fairy Tales*; Laboulaye, *Fairy Book*.

one could rouse her. All the good fairy could do was to cause a charmed sleep to fall upon every one in the castle, upon the dogs in the courtyard, and upon the horses in the stables. Even the fire ceased to burn. And a thorn-wood grew up and hid everything but the castle tower.

A hundred years passed by, when a young prince hunting near the thorn-wood, noticed the tower, and learning the legend of the castle resolved to go to the rescue. He forced his way through the wood. In the courtyard he saw the men-at-arms and dogs asleep. In the castle he passed the servants sleeping, and at last found himself in a lovely room, where he saw a beautiful maiden lying asleep—so fair that he feared to speak. He knelt beside her and touched her hand with his lips. At once she awoke. "Are you come, my prince?" she said. "I have waited long for you." And as the princess awoke, the lap-dog began to bark, the mastiff to howl, the horses to neigh, the fire to burn. And the men-at-arms and the pages, the footmen and the cooks, all woke up.

And the prince that very day married the princess in the castle chapel. As they rode gayly away from the castle through the thorn-wood, they turned to look back, and lo! there was no thorn-wood to be seen, nor any castle, only the open country and the winding road.

III. Oral Composition.—1. (1) Describe the arrangements for the king's feast. (2) Describe the situation when the old fairy arrived. (3) Describe the fairies as they gave their wishes. (4) Tell how the

princess met her fate in the tower. (5) Tell of the different people—what they were doing—who fell asleep. (6) Tell of the moving objects that became still. (7) Describe the thorn-wood. (8) Tell of the arrival of the young prince—how he broke the charm.

2. Repeat the following sentences, giving equivalent words or phrases for the italicized words:—(1) *Once upon a time* there was a king of Thule (*thew'lē*). (2) *After the feast*, they gave gifts. (3) It was a *charmed* sleep. (4) She fell *into a faint*. (5) He *resolved* to rescue the princess. (6) He *forced his way* through the castle. (7) They *rode away from* the castle.

3. Use the following words in sentences of your own:—(1) Once upon a time. (2) come upon. (3) banish. (4) charmed. (5) legend. (6) to the rescue. (7) men-at-arms.

IV. Principles—Punctuation. The Comma.—The punctuation point that is chiefly used in the subdivision of the sentence is the **comma** (,).

Rule 1. Notice that the comma must be used to mark off a word of address:—

Little lamb, who made thee?
Come, *dear children*, come away down.

NOTE. The exclamation is used where the address involves an element of exclamation:—*O father!* I see a gleaming light.

Rule 2. Notice that the comma must be used to mark off words in apposition:—

Tom, Tom, *the piper's son*.
Our great old grandmother, *the Earth*.

There stood Perseus, *a beautiful young man*, with golden ringlets and rosy cheeks.

NOTE 1. Sometimes a dash (—) is used for this purpose, or a comma and a dash:—He saw a pretty sight,—a great, brown, sharp-nosed creature.

NOTE 2. If the appositive noun is a part of the title no point must be used:—The Apostle John; King William the Conqueror; James the First.

Rule 3. Notice that the comma must be used to mark off participial phrases:—

So speaking, Lancelot left the hall.

Henry IV died, *leaving his son Henry V to succeed*.

Henry IV dying, Henry V succeeded.

Rule 4. Notice that parenthetical words or clauses must be set off by commas:—

There is, *however*, a limit at which forbearance ceases to be a virtue.

It takes, *they say*, all sorts to make a world.

EXERCISE 1. Study the tale above and seek to explain the use of each comma employed.

2. Rewrite the following sentences, punctuating them correctly:—(1) Dear master I can go no further. Farewell kind master. (2) Blow, blow thou winter wind. (3) God save thee brother. (4) Fair daffodils we weep to see you haste away so soon (5) Horatius quoth the consul as thou sayest so let it be (6) Thou paradise of exiles Italy. (7) Let us then be up and doing. (8) Come read to me some poem some simple and heart-felt lay. (9) He their sire butchered to make a Roman holiday! (10) The poet Milton wrote his great epic poem "Paradise Lost" in blindness. (11) All are architects of Fate working in these walls of Time.

V. Composition.—Rewrite the story of the Sleeping Beauty, adding any appropriate details, and following this plan:—

Title.

Introduction.

The time—the birth of the baby princess—the feast—the invited guests.

Keep all the sentences of the introduction in one group or *paragraph*.

The Complication.

The wicked fairy's arrival—the wishes of the good fairies—the wish of the wicked one—the seventh fairy's plan—the charmed sleep—the thorn-wood.

Keep all the sentences of the complication in one paragraph.

Resolution.

The time elapsed—the young prince—the entrance into the castle—how everything appeared to him—the Sleeping Beauty—the awakening—the marriage—the departure.

Keep all the sentences of the resolution of the story in one paragraph.

LESSON VII.

I. Memorize:—“THE BEGGAR MAID.”

Her arms across her breast she laid;

She was more fair than words can say:

Barefooted came the beggar maid

Before the king Cophetua.

In robe and crown the king stepped down,

To meet and greet her on her way;

“It is no wonder,” said the lords,

“She is more beautiful than day.”

As shines the moon in clouded skies,
She in her poor attire was seen;
One praised her ankles, one her eyes,
One her dark hair and lovesome mien.
So sweet a face, such angel grace,
In all that land had never been:
Cophetua sware a royal oath:
"This beggar maid shall be my queen!"

—*Alfred Tennyson.*

II. Theme:—PETER KLAUS.

There was once a goatherd of Sittendorf named Peter Klaus. Every day Peter tended his goats on the sides of the rugged Kyffhäuser (*ki' hoy zer*) and every evening he counted them by an old broken wall. By and by he noticed that one of his finest goats always disappeared at this spot, and never returned to the herd till late. Watching more closely he discovered that it slipped through a fissure in the wall. Following it, he found himself in a cave where he saw the goat munching grains of oats which fell through a crack in the roof. Overhead he heard the neighing and stamping of horses. As he stood wondering there, a lad came and beckoned Peter to follow him. He ascended some steps, crossed a walled court, and came to an open glade surrounded by cliffs. There to his astonishment he saw twelve old knights playing skittles, and they made Peter set up the ninepins for them.

The game went silently on. Peter grew hot and tired with his work, and ventured to take a draft from a pitcher that stood near him. It was a wonderful drink with a delightful fragrance and most refreshing. He drank again and again, and before he knew it he fell asleep.

When he awoke he found himself still in the glade. The grass he thought was surprisingly long. Making his way back through the wall, he could see neither his goats nor his dog. He hurried down to the village, but the people he met seemed all strangers to him, and they were differently dressed. When he asked them about his goats, they stroked their chins, and Peter noticed that his beard was a foot long! He reached his home, but it was empty and fallen in ruin. An old dog growled at Peter as he approached the door. He grew afraid and began to question the neighbors. First he asked about his old friend, Kirt Stiffen. "He has left here," said an old woman, "these twelve years, and lives at Sachsenberg." "And Velten Maier?" "He has been kept to his house these fifteen years." And then a young woman came up with a pretty child in her arms. If she had not seemed so strange he would have said they were his own wife and child. "And what is your name?" asked poor Peter trembling. "Maria." "And your father was?" "Alas! my poor father was Peter Klaus, who was lost on the Kyffhäuser twenty years ago. His goats came home, but never a trace could we find of him, up or down." And the neighbors all shook their heads and said, "Never a trace of him!" Peter could not restrain himself. "And what," he cried, "if I am Peter Klaus!" And they all stared at him, and then Maria ran to kiss her father, and the neighbors all shouted to one another, "Peter Klaus is back again. Welcome, Peter Klaus!"

—Adapted from *Folk-Lore and Legends—Germany*.

III. Oral Composition.—1. (1) What does a goat-herd do? (2) How did Peter Klaus discover the old knights of the Kyffhäuser. (3) Who were these old knights? (4) Describe the game of skittles. (5) Describe Peter's feelings as he drank from the pitcher. (6) What were his feelings when he woke up? (7) Describe his growing surprise as he goes back home.

2. Use the following words in sentences of your own:—(1) rugged. (2) fissure. (3) munch. (4) knights. (5) glade. (6) fragrance. (7) fall into ruin.

3. Give in indirect narration:—(1) "He has not lived here," said an old woman, "these twelve years." (2) "What is your name?" asked Peter. (3) The neighbors shouted, "Peter Klaus is back again!" (4) Co-phetua swore: "This beggar maid shall be my queen!"

IV. Principles—Punctuation. The Comma.—Rule 5. Note that a comma is used to mark off phrases and clauses that stand out distinctly in the sentence:—

(a) Phrases,—There stood, *as in an awful dream*, the army of the dead.

For in the night, *unseen*, a single warrior,
In sombre harness mailed,
Dreaded of men, and surnamed the Destroyer,
 The rampart wall had scaled.

(b) Clauses,—But they, *while their companions slept*, were toiling upward in the night.

Now comes the Sunday dinner, *which*, to the city tradesman, *is a meal of some importance.*

Rule 6. The comma is used in complex sentences with clauses of contrasting nature:—

When the bad men combine, the good must associate.
Though he slay me, yet will I trust him.

Rule 7. The comma is used to separate a *direct* quotation from its context:—

He said to himself, "*Bah ! I don't care.*"

"*Perhaps it hasn't one,*" Alice ventured to remark.

"*Jupiter,*" they cried, "*will send us a great king.*"

NOTE 1. When the quotation is long the colon (:) or colon and dash (:) may be used to introduce it.

NOTE 2. The indirect narration does not require a comma:—
They prayed *that Jupiter would send them a king.*

EXERCISE 1. Study the punctuation of the tale above and explain the use of each comma employed.

2. Punctuate the following, assigning reasons for the points used:—(1) The nearer hills which bordered the valley were half submerged. (2) All work even cotton-spinning is noble. (3) When Britain first at Heaven's command arose from out the azure main. (4) I thrice presented him a kingly crown which thrice he did refuse. (5) Right as usual said the Duchess. (6) Then the Queen left off quite out of breath and said to Alice "Have you seen the Mock Turtle yet?" (7) I never was so ordered about in my life never. (8) The heathen Chinese is peculiar which the same I would rise to explain. (9) Shakespeare was not of one age but for all time. (10) Week in week out from morn till night you can hear the bellows blow.

(11) In winter I get up at night
And dress by yellow candle-light;
In summer quite the other way
I have to go to bed by day.

V. Composition.—1. Tell the story of Peter Klaus from memory, following this outline.

*Title.**Introduction.*

Peter Klaus—his home—his occupation—his goats—Kyffhäuser.

The Complication.

The disappearance of one goat—Peter discovers the cave—the knights at play—the pitcher—Peter's feelings as he drank—the sleep.

The awakening—the growing surprise of Peter at grass, goats, people, herd, home, neighbors.

The Resolution.

The discovery—the rejoicing.

2. Dick Whittington.

The poor country boy—Goes to London, which, he hears, is "paved with gold"—Takes a place as scullion—Is beaten by the cook and tormented at night by rats and mice—Gets a cat and is free from them—Sends the cat as his venture on his master's vessel to Morocco—He runs away, but returns when he hears, as he fancies, the bells of Bow Church ring,

" Turn again, Whittington,

Thrice Lord Mayor of London."

Puss arrives in Africa—Clears the King's court of a plague of rats and mice—The King pays a great price for Puss—Whittington thus grows rich, marries his master's daughter, and becomes thrice Lord Mayor of London.

To be followed by the reading of the story aloud from H. E. Scudder's *Book of Folk Stories*.

3. Rip Van Winkle. (Irving's *Sketch Book*).
4. "Puss-in-Boots," (in Perrault or Mrs. Craik).
5. "Lucky Jack." (*Hans im Glück*, Grimm's *Fairy Tales*.)
6. "The Ugly Duckling" (in Hans Andersen).
7. Tell the story of Ali Baba or the Forty Thieves (*Arabian Nights' Entertainments*).
8. Tell the story of Aladdin.
9. Tell the story of Sindbad.

LESSON VIII.

I. **Memorize:**—SONG FROM "AS YOU LIKE IT."

Under the greenwood tree,
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither;
Here shall he see
No enemy
But winter and rough weather.

Who doth ambition shun,
And loves to live in the sun,
Seeking the food he eats,
And pleased with what he gets,
Come hither, come hither, come hither;
Here shall he see
No enemy
But winter and rough weather.

—*William Shakespeare.*

II. **Theme:**—THE TAR-BABY.¹

Once upon a time the Rabbit, the Fox, and the Coon lived close together. The Fox had a fine melon-patch which he allowed no one to go near. One morning, as he was walking in his garden, he saw tracks, and knew that some one had been stealing his melons. Every morning he saw fresh tracks, but though he watched and watched, he never could catch any one. So he went to the Coon, and told his trouble, and the Coon said he

¹ REFERENCES FOR READING. J. C. Harris, *Uncle Remus*; L. C. Pytnelle, *Plantation Child Life*.

was sure the Rabbit was stealing his melons. So the Fox made a man out of tar and set it in his garden-patch.

When the moon rose the Rabbit stole out of his house and made for the melon-patch. When he saw the man of tar standing there he called out, "Who's that standing there trying to steal the Fox's melons?" But the Tar-Baby said nothing. Then the Rabbit got angry, and hit the Tar-Baby, but his hand stuck fast in the tar. Then the Rabbit said, "Let me go, or I will hit you with my other hand." But the Tar-Baby said nothing. So the Rabbit hit him with the other hand, and the other hand stuck fast to the tar. It was the same first with one foot, and then with the other. When the Fox came along he found the Rabbit stuck fast to the Tar-Baby. He carried him to the Coon's house and said, "Here's the man who is stealing my melons. What shall I do to him?"

The Coon took the Fox aside and said, "Ask him whether he would rather be thrown into the fire or into the brier-patch, and whichever one he chooses throw him into the other." But the Rabbit overheard them, and when they gave him his choice he said, "Please don't throw me into the brier-patch, I'll be all scratched up. Please throw me into the fire." So the Fox picked him up and threw him into the briars. Then the Rabbit kicked up his heels, and laughed, and called back, "Good-bye, Bre'er Fox! Farewell, Bre'er Coon! I was born and raised in the briars!" And with that he scampered off home.

III. Oral Composition.—**I.** (1) Describe a coon. (2) Where do wild rabbits live? (3) Describe a melon-patch.

(4) Tell how the Rabbit was caught by the Tar-Baby. (5) Explain the Coon's plan to find a punishment for the Rabbit. (6) Tell how the Rabbit escaped. (7) What kind of people are signified here by (i) the Fox (ii) the Coon, (iii) the Rabbit?

2. Give other words for the italicized words or phrases:—(1) They *lived close together*. (2) No one could *go near* the melons. (3) He went to the Coon and *told his trouble*. (4) The rabbit *made for* the melon-patch. (5) He *took* the Fox *aside*. (6) He *scampered* off home.

3. (1) What part of the story is put into the first paragraph? (2) What part into the second paragraph? (3) What part into the third paragraph?

IV. Principles—Punctuation. The Comma.—Rule 8.

The comma is used to mark off the words in a series:—

Messrs. Stuart, Henderson, and Oliver.

Sandwich, Romney, Hastings, Hythe, and Dover.

They were all dripping wet, cross, and uncomfortable.

NOTE 1. "And" with two words needs no comma:—They were all cross and uncomfortable.

NOTE 2. Note that the comma is omitted when the adjective makes up a phrase. If the object is white kid gloves, then we write,—Large white kid gloves.

I slip, I slide, I gloom, I glance.

Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.

Rule 9. Notice that the comma is used to mark an ellipsis:—

Cæsar had his Brutus; Charles the First, [*i.e.* had] his Cromwell.

NOTE. The comma may be omitted if the sense is clear without it:—
Worth makes the man, the want of it the fellow.

Rule 10. Notice that the comma is used to indicate clauses in a compound or complex sentence:—

Suddenly a door opened, people came in, and the mice escaped.

The pines rocked, the storm eddied, and the flames leaped heavenward.

The caterpillar puffed away without speaking, but at last it unfolded its arms, took the hookah out of its mouth, and said, "So you think you're changed, do you?"

EXERCISE 1. Study the fable above and explain the use of each comma employed.

2. Write and punctuate:—(1) The sun passes through dirty places yet remains pure as before. (2) He liked the great wide strange place, and the cool fresh bracing air. (3) Address your letters to Messrs. Brown Shipley and Co. London. (4) There was a Duck and a Dodo a Lory and an Eaglet and several other curious creatures. (5) At midnight the storm abated the rolling clouds parted and the stars glittered keenly above the sleeping camp. (6) From all these furrowing ploughshares from the feet of oxen from a laborer here and there who was breaking the dry clods with a hoe the wind carried away a thin dust like so much smoke. (7) Morning evening noon and night "Praise God!" sang Theocrite. (8) Ditches and bands of gravel denuded hillsides stumps and decayed trunks of trees took the place of woodland and ravine. (8) And what with the innumerable variety of greens the masses of foliage tossing in the breeze the glimpses of distance the descents into seemingly impenetrable thickets the continual dodging of the road which made haste to

plunge again into the covert we had a fine sense of the woods and spring-time and the open air.

V. Composition.—1. Tell the story of the Tar-Baby, following this outline:—

Title.

The Introduction.

The Rabbit, the Fox, and the Coon as neighbors—The Fox's melon-patch—the stealing of his melons—his perplexity.

The Complication.

The Tar-Baby—The Rabbit's capture—The Fox's perplexity.

The Resolution.

The Coon's plan—its failure—moral.

2. Tell the story, How the Fox went a-hunting and the Rabbit bagged the Game. Outline:—

Use direct narration in giving the words spoken.

The Fox and the Rabbit grow almost friends—The Fox asks the Rabbit to go hunting—The Rabbit says he is too busy—The Fox has a lucky day and brings back a great bag of game—The Rabbit loafs all day—In the evening he starts out—Sees the Fox coming—Drops down in the road as if dead—The Fox comes along—looks at the Rabbit—Thinks him nice and fat, but does not take him—When he has passed, the Rabbit jumps up, takes to the woods, runs on ahead, and drops down again as if dead—The Fox comes along, thinks rabbits are going to waste—Puts down his bag and starts back to get the first rabbit he saw—The Rabbit jumps up, steals the game-bag and rushes off home.

3. Tell the story, The Rabbit finds his Match. Outline:—

The Rabbit meets the Terrapin (tortoise)—Bragg of his swiftness—The Terrapin vows he can outrun the Rabbit—A race is arranged—The Terrapin assembles his family—Every one of them looks just

like him. On the day of the race the Terrapin puts one of his family at the first mile-post, another at the next, and so on—Stays at the winning-post himself—Another relative meets the Rabbit at the starting-post—"Go"—Off starts the Rabbit—At the first mile-post he sees a terrapin crawl out of the woods just ahead of him—At the second a terrapin crawls up just before he gets there—At the goal there is the Terrapin, who carries off the prize.

4. Write in your own words, or imitate in a suitable story, the following ones of:—(1) The Fox and the Stork (2) The Fox and the Crow. (3) The Wind and the Sun. (4) The Fox without a Tail. (5) The Milkmaid and her Pail. (6) Belling the Cat. (7) The Lark and her Young Ones. (8) Hercules and the Wagoner.

CHAPTER III.—STORIES FROM THE BIBLE.

LESSON IX.

✓ I. Memorize:—PSALM XXIII.

The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures: he leadeth me beside the still waters. He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me. Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over. Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

II. Theme:—DAVID AND GOLIATH.

I. Samuel, xvii.

There was once in the land of Judea a young shepherd named David, the youngest son of Jesse of Bethlehem-judah. He was a very brave and powerful lad, and more than once had fought lions and bears when they came to harry the flocks he tended.

Now at that time the Philistines were pressing the Israelites hard, and the armies of the two peoples lay encamped at Shochoh on the two sides of a valley. Day after day a gigantic warrior of the Philistines, named

Goliath, clad in armor, came down out of their camp to challenge the Israelites. And he cried to them:—"Choose a man for you, and send him to fight with me. If he be able to kill me, then will we be your servants; but if I prevail over him and kill him, then shall ye be our servants and serve us." But there was no man in Israel to match him in stature, nor in the strength of his armor, and they all were afraid.

In the army of the Israelites were the three eldest sons of Jesse, and it happened that David was sent by his father to take his brothers food. And in the camp he heard Goliath defying the armies of the living God, and saw the shame of his own people. His heart burned within him, and he begged King Saul to let him go forth and fight the Philistine. Saul was touched by his courage and resolution, and consented.

He made David clothe himself in armor, and put a brass helmet on his head, and a sword by his side. But David felt encumbered by this strange equipment, and laid them off. He took only his sling, and as he hastened down the valley, picked up by the brook five smooth stones, which he put in his pouch. Sling in hand, he drew near the great champion. Goliath advanced toward him, cursing him in contempt. Then David, slipping a stone into his sling, threw it with all his might. The stone flew, and struck Goliath in the forehead, and the giant fell down, his face to the earth. Running up, David drew Goliath's sword and cut off his head. The Philistines, seeing their champion slain, fled. The Israelites pursued them, killing them, even up to the gates of Ekron.

They brought David before King Saul, and Saul made him his armor-bearer, and Jonathan, the King's son, loved him as his own soul.

III. Oral Composition.—1. Use other words to express the meaning of the following:—(1) Wild beasts came to *harry* the flock. (2) The enemy *pressed* us *hard*. (3) They *lay encamped* by a valley. (4) The giant *was clad in armor*. (5) He *prevailed* over us. (6) His *heart burned within him* at the sight. (7) David *felt encumbered* by the armor. (8) He threw the stone *with all his might*. (9) Jonathan loved him *as his own soul*.

2. (1) What do the sentences of the first paragraph tell about? (2) What do the sentences of the second paragraph tell about? (3) Of the third? (4) Of the fourth? (5) Of the fifth?

IV. Principles—Punctuation. Quotation Marks.—

Rule 1. Note that quotation marks (“ ”) must enclose every direct quotation:—

Goliath cried to the children of Israel, “Choose a man for you.”

“Gallop,” cried Joris, “for Aix is in sight.”

“You are old, father William,” the young man said.

NOTE 1. When the quotation is stated, but not in exact words, no marks of quotation are used:—The young man said that father William was old.

NOTE 2. Single quotation marks (‘ ’) should be used where the quotation occurs within a quoted passage:—

We read this in the Mock Turtle's story: “Alice could hear him sighing as if his heart would break. ‘What is his sorrow?’ she asked the Gryphon. ‘It's all his fancy, that.’”

NOTE 3. Single quotation marks are frequently used with titles of books.

The Apostrophe.—**Rule 1.** The apostrophe must be used with all nouns in the possessive case:—

(a) Possessive of singular nouns:—Man's inhumanity; St. James's church; Keats's poems.

NOTE. Proper nouns ending in *s* frequently are written with only (*'*) in the possessive. Note the special phrases with "sake," such as "for conscience's sake," "for goodness' sake."

(b) Possessive of plurals in *s*:—The ladies' capes. The Germans' scholarship. The Romans' honor.

(c) Possessive of plurals by vowel change:—The children's hour; the mice's party; Englishmen's pride.

NOTE. The apostrophe is not required with the possessive pronouns—*its*, *hers*, *ours*, *yours*, *theirs*.

Rule 2. The apostrophe must be used to indicate the elision of a letter or letters:—

Whoe'er has travell'd life's dull round.

The Revolution of '76 [*i.e.*, of 1776]; the men of '45 [*i.e.*, 1745].

Rule 3. Notice that the apostrophe must be used in making plurals of figures and letters:—

Your 4's and 7's are almost as hard to distinguish as your *n's* and *u's*.

EXERCISE 1. Explain each apostrophe used in the story above.

2. Punctuate correctly, assigning reasons:—

(1) Say not good night but in some brighter clime

Bid me good morning.

(2) Every subjects duty is the kings; but every sub-

jects soul is his own. (3) Mind your ps and qs. (4)

Whom the gods love die young was said of yore. (5)

A jolly place said he in times of old! but something

ails it now. (6) Good speed cried the watch as the gatebolts undrew.

(7) Tis pleasant sure to see ones name in print ;

A books a book although theres nothing in.

- (8) You are old father William the young man said
And your hair has become very white ;
And yet you incessantly stand on your head
Do you think at your age it is right?

V. Composition.—Tell the story of David and Goliath, imagining the different scenes:—

Keep the sentences of each scene in one group.

1. David as a shepherd lad—guarding his flocks against wild beasts.
2. The war of the Philistines and the Israelites—Shochoh—Goliath—the challenge—the feelings of the Israelites.
3. David's journey to the camp—his feelings—his resolve—his interview with King Saul.
4. The discarding of armor—the sling and stones—the death of Goliath—the flight of the Philistines.
5. David before King Saul.

LESSON X.

I. Memorize:—PART OF PSALM CIII.

The Lord is merciful and gracious, slow to anger, and plenteous in mercy. He will not always chide: neither will he keep his anger for ever. He hath not dealt with us after our sins; nor rewarded us according to our iniquities. For as the heaven is high above the earth, so great is his mercy toward them that fear him. As far as the east is from the west, so far hath he removed our transgressions from us. Like as a father pitieth his children, so the Lord pitieth them that fear him. For he knoweth our frame; he remembereth that we are dust. As for man, his days are as grass: as a flower of the field, so he flourisheth. For the wind passeth over it, and it is gone; and the place thereof shall know it no more. But the mercy of the Lord is from everlasting to everlasting upon them that fear him, and his righteousness unto children's children; to such as keep his covenant, and to those that remember his commandments to do them.

II. Theme:—THE FINDING OF MOSES.

The second chapter of Exodus read to the class, or assigned for private reading, will furnish the model and the material of this study.

III. Oral Composition.—Oral review by question and answer, establishing the outline or plan of the story, somewhat as indicated below.

EXERCISE—Study of Brevity.—One word may often tell as much as several; e.g.

The collision was *not to be avoided*. The collision was *inevitable*.

Secure **brevity** in the following, by using one word in place of the italicized words:—(1) The Niagara district abounds in *places where they grow grapes*. (2) We saw *a great many people* gather at the door. (3) The speaker was often cheered by *those who came to hear him*. (4) The great writer is a great *doer of good deeds*. (5) He gave me the book as *something to remind me of the occasion*. (6) The *men who were captured* were released. (7) The *man who thinks always of himself* is even more odious than the *man who eats to excess*. (8) This is a list of *the men who owe me money*. (9) Here is a second list of *those to whom I owe money*. (10) One's life is of more importance than *what one believes*. (11) Judge not according to *what things seem to be*. (12) Cromwell and Milton were *living at the same time*. (13) The secretary gave the records to *the man who took his place*. (14) This gives *in brief form* all the regulations.

IV. Principles—Punctuation. The Semicolon.—

Rule 1. To indicate a strongly marked division in the sentence use the **semicolon (;)**:—

Honor and shame from no condition rise;
Act well thy part, there all the honor lies.

The semicolon marks here a separation of the chief clauses, and also the connection of the two.

Rule 2. When phrases or clauses have within themselves subdivisions marked by commas, use the semicolon to separate the clauses:—

To watch the corn grow, or the blossoms set; to draw hard breath over ploughshare or spade; to read, to think, to love, to pray, are the things that make men happy.

Had it pleased Heaven
To try me with affliction; had they rained
All kinds of sores, and shames, on my bare head;
Steeped me in poverty to the very lips;
Given to captivity me and my utmost hopes;
I should have found in some place of my soul
A drop of patience.

Rule 3. Note that the semicolon is used with *as*, *viz.* (*videlicet*, namely), *e.g.* (*exempli gratia*, for the sake of an example), *i.e.* (*id est*, that is), when followed by examples, instances, specifications:—

There are more convenient weights and measures than the English; *e.g.*, the metric system of France.

EXERCISE.—Rewrite, punctuate correctly, give reasons:—(1) Honors come by diligence riches spring from economy. (2) Men's evil manners live in brass their virtues we write in water. (3) Well what did I see. Green reedy swamps fields fertile but flat belts of cut trees skirting the horizon narrow canals gliding slow by the roadside painted Flemish farm-houses wet road wet field wet house-tops.

- (4) All Nature is but Art unknown to thee
 All Chance, Direction, which thou canst not see
 All Discord, Harmony not understood
 All partial Evil, universal Good.

(5) Philadelphia has two chief stations viz the Broad Street Station and the Reading Terminal. (6) Every nation has its poet *e g* Greece its Homer Rome its Virgil England its Shakespeare Germany its Goethe. (7) The "fluttering of the fan" is the last and indeed the masterpiece of the whole exercise but if a lady does not mispend her time she may make herself mistress of it in three months. (8) It is no doubt a great privilege to visit foreign countries to travel say in Mexico or Peru to cruise among the Pacific islands. (9) Hunting and shooting are the only business of his life fox-hounds and pointers lie about in every parlor and he is himself like Pistol always in boots. (10) In the hedges crimson haws and scarlet hips are wreathed with hoary clematis or necklaces of coral briony-berries the brambles burn with many-colored flames the dogwood is bronzed to purple and here and there the spindle-wood puts forth its fruit, like knots of rosy buds, on frail delicate twigs.

V. Composition.—Tell the story of the finding of Moses, using the outline:—

Keep the sentences that treat of each part in their proper group. Develop the description of the scenes and the feelings of the people of the story.

Title.

Introduction.

The Israelites captive in Egypt—Pharaoh's order to kill baby boys—Moses born—The mother's anxiety.

The Device.

His mother weaves a little boat of rushes and daubs it with pitch—She sets this afloat on the Nile, puts the baby in it, and hides it among the reeds on the river bank—His sister watches at a little distance.

The Discovery.

Pharaoh's daughter comes to bathe in the river—Finds the baby and rescues him—The sister, Miriam, comes up, and the princess sends her for a nurse—She fetches her mother—Thus Moses escapes death, to be brought up in Pharaoh's court in all the learning of the Egyptians.

Conclusion.

The marvellous results to Egypt and the Israelites from the life thus preserved.

LESSON XI.

I. Memorize:—PSALM I.

Blessed is the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners, nor sitteth in the seat of the scornful. But his delight is in the law of the Lord; and in his law doth he meditate day and night. And he shall be like a tree planted by the rivers of water, that bringeth forth his fruit in his season; his leaf also shall not wither; and whatsoever he doeth shall prosper. The ungodly are not so: but are like the chaff which the wind driveth away. Therefore the ungodly shall not stand in the judgment, nor sinners in the congregation of the righteous. For the Lord knoweth the way of the righteous: but the way of the ungodly shall perish.

II. Theme:—RUTH.

The Book of Ruth.

In the days when the Judges ruled Israel there was a famine in the country of Moab. Naomi, (*nā o'mē*) whose husband and sons had died in Moab, resolved to return to her own country of Judah, where there was bread.

But she wished her daughters-in-law, who belonged to Moab, to go to their mothers' home, and leave her to make the long journey alone.

But her daughter-in-law Ruth would not hear of leaving her. "Entreat me not to leave thee," Ruth said, "or to return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge; thy people shall be my people, and thy God my God." And the two journeyed into Judah together and came to Bethlehem, where a wealthy kinsman of Naomi's husband lived.

It was the time of the barley harvest. Ruth went out of the town into the fields to glean after the reapers. And it chanced that she was gleaning when Boaz came up to look after the reapers. He saw the stranger, inquired who she was, and ordered his people to treat her kindly. And when Ruth returned to Naomi, and told her story, she found she had met Naomi's kinsman. And she gleaned in Boaz's fields to the end of the harvest.

And when threshing-time came on, Ruth, as Naomi told her, went to the threshing-floor at the end of the day, when work was over and everybody had eaten and drunk, to claim Boaz's protection, and the rights of kinship. And he was pleased with her, and gave her much barley to take home. And the next day he went to the city, and bought the land that had belonged to Naomi's husband and their sons, and took Ruth to be his wife.

III. Oral Composition.—I. Work out, by question and answer, the details of the story of Ruth—noting

the parts of the story and the development. From this discussion establish the outline or plan of the narrative.

2. EXERCISE—Brevity. Use one word in place of the italicized expression in:—(1) Italy is a country *bordering on the sea*. (2) The boy *that is easily frightened* suffers much from *those who are at school with him*. (3) The boy *given up to thought* will prove a better scholar than the boy *given up to talk*. (4) This cottage *covered with vines* is *situated quite near* to the forest. (5) In the distance you see a castle *entirely surrounded by the ocean*. (6) That is the Duke's seat, *and that of his ancestors*. (7) The family have held it for ten generations, *one following after another*.

3. EXERCISE—Amplification. There is often need to describe an object exactly and fully, or to modify a statement definitely, for which purpose adjectives and adverbs are freely employed.

The sailor sank *unknelled, uncoffined, and unknown*.

The kettle cocked its spout *perly and mockingly* at Mrs. Peerybingle.

Describe, using three suitable adjectives or adverbs.
 (1) The weather in the dog-days is —, —, —.
 (2) The weather on a March day is apt to be —, —, —. (3) The best time for a walk into the country is in September, when the air is —, —, —. (4) The river flows —, —, —. (5) The valley lies —, —, —, beneath our eyes. (6) The clouds at sunset are —, —, —. (7) The sea spreads before us —, —, —. (8) The shore extends —, —, —. (9) The ships sail by —, —, —. (10) When night comes we are —, —, —. (11) We return home —, —, —.

IV. Principles—Punctuation. The Colon.—Rule 1. The colon (:) marks a greater division of the clauses of a sentence than is indicated by the semicolon. Study the thought in the following and observe the reason for the punctuation:—

The year's at the spring
And day's at the morn:
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn:
God's in his heaven—
All's right with the world!

When the subordinate clauses are subdivided by semicolons, the main clauses are usually separated by colons.

Rule 2. Notice that the colon is used to precede a direct quotation:—

Quoth the raven: "*Nevermore.*"

The story is as follows: "*We were separated by a storm in the latitude of 73°.*"

NOTE 1. The colon is frequently strengthened by a dash, in which case the quotation usually forms a new paragraph.

NOTE 2. The colon is preferred to the comma (see Comma, Rule 7) when the quotation contains several sentences.

NOTE 3. When the quotation depends directly on a preceding word no stop is required:—

The Queen never left off shouting "Off with his head!" or "Off with her head!"

NOTE 4. Note also the publishers' imprint:—New York: Charles Scribner's Sons.

The Dash.—Rule 1. Notice that the dash (—) must be used when the writer suddenly breaks off his discourse:—

From the top of the mountain he could see—what could he not see?

Rule 2. Notice the effect produced by the pause that the dash suggests here:—

Strike—for your altars and your fires;

Strike—for the green graves of your sires.

3. Notice how the parenthesis is marked by the dash:—

Farewell! for in that word—that fatal word—there breathes despair.

Her voice was ever soft, gentle, and low—an excellent thing in woman.

NOTE 1. The comma is likewise used; see Comma, Rule 4. Sometimes the two are combined.

NOTE 2. The dash indicates also omitted words or letters:—His Grace the D— of W—.

NOTE 3. It is sometimes used with exemplifications:—The answer is in three words—health, peace, competence.

EXERCISE.—Punctuate, assigning reasons:—(1) The question then is this Had Charles I. broken the fundamental laws of England? (2) At last the Gryphon said to the Mock Turtle drive on old fellow. (3) Sweet is revenge especially to women. (4) In the following indicate the broken words of the speaker:—

In faith 'twas strange 'twas passing strange

'Twas pitiful 'twas wondrous pitiful

She wished she had not heard it yet she wished

That Heaven had made her such a man.

(5) The ancient time-piece says to all Forever never never forever. (6) The illuminations began before we arrived and I must confess that upon entering the gardens I found every sense overpaid with more than expected pleasure the lights everywhere glimmering through the scarcely moving trees the full-bodied concert bursting on the stillness of the night the natural

concert of the birds in the more retired part of the grove vying with that which was formed by art the company gayly dressed looking satisfaction and the tables spread with various delicacies all conspired to fill my imagination with the visionary happiness of the Arabian law-giver and lifted me into an ecstasy of admiration.

V. Composition.—1. Write the story of Ruth, following the outline made during the oral composition.

2. Draw up a formal outline and underneath write one of the following stories:—(1) Joseph sold into Egypt (Genesis xv). (2) Gideon's Victory (Judges vii). (3) The story of Daniel (Daniel vi). (4) The story of the Prodigal Son (Luke xv).

CHAPTER IV.—CLASSICAL MYTHS.¹

LESSON XII.

I. Memorize:—FROM “THE BUGLE SONG,” IN “THE PRINCESS.”

The splendor falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying,
Blow, bugle, answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow forever and forever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

—Alfred Tennyson.

¹ REFERENCES FOR READING. Readings in classical story are contained in Gayley, *Classic Myths in English Literature*; J. Baldwin, *A Story of the Golden Age*; and the usual classical dictionaries like Smith's.

II. Theme:—ECHO.

In olden days there was a nymph, or spirit living in the woods, whose name was Echo. She had a gift for telling the most wonderful stories. Whenever she told a story her hearers would sit and listen and forget utterly how time was passing. Even Jupiter, king of gods and men, loved to hear the enchanting tales that Echo told.

But Jupiter had a wife; and Juno grew angry when Jupiter left beautiful Olympus, the home of the gods, to go the woods where Echo lived. It was a dangerous matter to incur the wrath of the Queen of Heaven, and Juno punished happy, merry, innocent Echo by taking from her the power of speech. Echo could tell no more pleasant stories; she could only mimic and repeat the last words of others. This troubled her greatly, and little by little she pined away, and at last became a voice and nothing more. To this day you may hear poor Echo calling among the hills, and from the woods, sending back the last words of every cry she hears.

III. Oral Composition.—1. (1) What was a nymph? (2) What does it mean *to have a gift*? (3) Who was Jupiter? (4) What was Olympus? (5) How did Echo incur the wrath of Juno? (6) Why did Juno punish Echo and not Jupiter? (7) What punishment befell Echo? (8) Explain how echo is a *voice and nothing more*.

2. EXERCISE—Amplification.—Use verbs characterizing the following (*e.g.*, The doors *creaked* and *banged*):—
(1) The winter wind ——— and ———. (2) The pine-trees

— and —. (3) The fire — and —. (4) The wagon — and —. (5) The trolley-car — and —. (6) The people — and — on to the ferry-boat. (7) The warning whistle — and —.

3. Add to each of the following the verb that expresses its characteristic cry (*e.g.*, The owl *hoots*):—(1) The dog —. (2) The hound —. (3) The cat —. (4) The hen —. (5) The pig —. (6) The pigeon —. (7) The cow —. (8) The sheep —. (9) The horse —. (10) The colt —. (11) The frog —. (12) The crow —. (13) The sparrow —. (14) The wolf —. (15) The lion —. (16) The jackass —. (17) The cricket —.

IV. Principles — Punctuation. The Exclamation Point.—**Rule 1.** Notice that the **exclamation point** (!) must be used to indicate exclamation in sentence, phrase, or word:—

O that I had wings like a dove!

Come, ho! and wake Diana with a hymn.

All the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Whispering with white lips—"The foe! They come! They come!"

The Interrogation Point.—**Rule 1.** Notice that the **interrogation point** (?) must be used to mark a direct question.

"Oh say, what can it be?"

"A barrowful of *what*?" thought Alice.

Where be your gibes now? your gambols? your songs? your flashes of merriment, that were wont to set the table in a roar?

NOTE 1. Where the questions are slight subdivisions of the continued discourse capital letters are not required.

NOTE 2. Where the question is indirect (cf. p. 29) the interrogation point is not needed:—He asked what good came of it.

EXERCISE.—Rewrite and punctuate the following; assign reasons for each point you use:—(1) A horse a horse my kingdom for a horse cried King Richard. (2) He asked you if you went home. (3) He asked you did you go home.

(4) Charge Chester charge on Stanley on
Were the last words of Marmion.

(5) Peace ho how now what news. (6) What a monstrous tail our cat has got.

(7) What can ennoble sots or slaves or cowards
Alas not all the blood of all the Howards.

(8) If a fish came to me said the Mock Turtle and told me he was going a journey I should say With what porpoise Don't you mean purpose said Alice. (9) O mighty Cæsar dost thou lie so low are all thy conquests glories triumphs spoils shrunk to this little measure.

V. Composition.—Tell the story of “ Echo ” in your own words, using the following outline:—

Title.

Introduction.

Time and scene—the woods where Echo lived—the stories Echo told.

The Story.

Jupiter—chief of her listeners.

Juno's wrath—the reason for it.

Echo's punishment—what became of her.

Conclusion.

An echo now—where you have heard one and what it was like.

LESSON XIII.

I. Memorize:—STANZAS FROM "CHILDE HAROLD."

Adieu, adieu! my native shore
Fades o'er the waters blue;
The night-winds sigh, the breakers roar,
And shrieks the wild sea-mew.
Yon sun that sets upon the sea
We follow in his flight;
Farewell awhile to him and thee,
My native land—Good Night!

With thee, my bark, I'll swiftly go
Athwart the foaming brine;
Nor care what land thou bear'st me to,
So not again to mine.
Welcome, welcome, ye dark blue waves!
And when you fail my sight,
Welcome, ye deserts and ye caves!
My native land—Good Night!

—*Lord Byron.*

II. Theme:—JASON AND THE GOLDEN FLEECE.

Once two little children, in peril of their lives, were rescued by a faithful ram, who set out to carry them on his back away across the sea to a far country called Colchis. On the way one of the children fell down into the sea and was drowned, but the ram carried the other safe to Colchis. He was, however, so exhausted by his long journey that he lay down and died. The gods, ever mindful of good deeds, changed the fleece of the ram into pure gold, and it was hung, as a memorial, on a

tree in a sacred grove, and guarded day and night by a fierce dragon.

The fame of the Golden Fleece spread abroad through the world. In Thessaly a young prince named Jason resolved to capture the Fleece. With forty-nine heroic companions he set sail for Colchis. Their ship was called the *Argo*, they themselves were therefore known as the Argonauts. After many and strange adventures they reached Colchis.

Jason bade the Argonauts keep their vessel manned and ready to get away again quickly. He set out alone for the grove, where he must kill the dragon before he could carry off the Golden Fleece; yet so terrible was this dragon that Jason had small chance of success. But Jason made friends with the princess of Colchis, named Médea (*mē dē'ah*), and she came to his aid. She threw a magic powder down the dragon's throat, and the monster fell into a heavy sleep. Jason seized the precious fleece, rushed back to the *Argo*. The rowers were seated on their benches, their oars in the air ready to dash into the water. On came Jason, and with one bound he leaped on board. The heroes raised a mighty shout, to the sound of which the galley leaped over the waves, heading for Thessaly. Thus Jason achieved the quest of the Golden Fleece.

III. Oral Composition.—1. Give the three main parts of the story as treated in the three paragraphs.

2. **EXERCISE—Brevity.** Use one word for the italicized expression in:—(1) The play was prepared *in a hurry*. (2) The farmer turned *towards his home*. (3) He sees his son shooting *in a careless manner* at squir-

rels. (4) He thinks he has neglected his work *on purpose*. (5) The lad is clever *beyond what is common*. (6) Yet he creeps, like a snail, *not at his own wish*, to school. (7) At school he sits *in an uncomfortable state* till the bell rings. (8) Then he rushes out *like a storm*, to his favorite haunt. (9) What will become of him *in the time to come?*

3. Observe the use of adverbs to show the time, or manner, or place, or reason of an action; *e.g.*, To speak well, speak *at once*, *quietly*, and *distinctly*.

EXERCISE.—Add one or more suitable adverbs descriptive of each of the following:—(1) The wind blew — about the old house. (2) The fire burned — in the stove. (3) We drew our chairs — round the hearth. (4) Then — Jane began to speak. (5) She told us — the story of the Halton ghost. (6) We listened —. (7) Jack grew — afraid. (8) Alice crept — to her mother. (9) Even the older ones were — affected by the tale. (10) Outside the snow drifted — about the house.

IV. Principles—Punctuation. EXERCISE.—Rewrite the following correctly; assign reasons for the changes you make:—(1) Flow down cold rivulet to the sea. (2) Lord Ronald gave his cousin lady Clare a lily-white doe.

(3) Break break break
At the foot of thy crags O sea

(4) On the top of each post was a dreadful bogy all teeth horns and tail which was the crest Sir John's ancestors wore in the wars of the roses. (5) The wind

blew a gale from the north the trees roared the corn and the deep grass in the valleys fled in whitening surges the dust towered into the air along the road and dispersed like the smoke of battle.

(6) And while he whistled long and loud
He heard a fierce mermaiden cry
o boy tho' thou art young and proud
I see the place where thou wilt lie.

(7) whenever the moon and stars are set
whenever the wind is high
all night long in the dark and wet
a man goes riding by

(8) I thank you for the snip of cloth commonly called a pattern at present I have two coats and but one back if at any time hereafter I should find myself possessed of fewer coats or more backs it will be of use to me.

V. Composition.—Tell the story of “Jason and the Golden Fleece” in your own words, first making the usual outline.

LESSON XIV.

I. Memorize:—FROM “VOLUNTARIES.”

In an age of fops and toys,
Wanting wisdom, void of right,
Who shall nerve heroic boys
To hazard all in Freedom's fight,—
Break sharply off their jolly games,
Forsake their comrades gay,
And quit proud homes and youthful dames
For famine, toil, and fray?

Yet on the nimble air benign
Speed nimbler messages,
That waft the breath of grace divine
To hearts in sloth and ease.
So nigh is grandeur to our dust,
So near is God to man,
When Duty whispers low, *Thou must*,
The youth replies, *I can*.

—Ralph Waldo Emerson.

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II. Theme:—PERSEUS AND MEDUSA.

On an island in the midst of the sea there once lived three terrible sisters called Gorgons. They were monsters—half women and half dragons. Their faces were beautiful, but they had brazen hands, a scaly skin, and, instead of hair, twining snakes grew upon their heads. Worst of all was the terrible power of their eyes, for whoever looked one of them in the face was forthwith turned into stone. The most formidable of the three bore the name of Medusa (*mē dew'zah*).

Now in the city of Argos lived Perseus (*per'seōos*), a young hero who thirsted for adventures. He heard tell of the Gorgons and resolved to cut off Medusa's head with its snaky locks. The gods came to his aid. Pluto lent him a wonderful helmet that made him invisible; Minerva a shield so bright that it could serve as a mirror; and Mercury a sharp curved sword, and his own winged sandals, which enabled him to fly like a bird.

Binding on the sandals, Perseus flew over sea and land until he reached the island of the Gorgons. He

dared not look down at the land for fear he should gaze on the Gorgon's face, and be turned into stone. But by using the bright shield as a mirror he saw reflected in it the three Gorgons asleep on the sea-shore. He took his sharp sword, and with his eyes fixed on the image in the shield, he flew down and cut off the head of Medusa. The hissing of the snakes aroused her sisters, but they could not follow Perseus, because, thanks to Pluto's helmet, he was invisible. Perseus escaped with Medusa's head, which he presented to Minerva in token of his gratitude to the gods, to whose help he owed his success. Minerva placed the horrid head on her shining shield, to use in battle against her enemies.

III. Oral Composition.—I. (1) What is the subject of the story? (2) What part of the story is told in the first paragraph? (3) What part in the second? (4) What part in the third?

2. (1) Describe the Gorgons. (2) Describe Perseus. (3) Describe the equipping of Perseus for his exploit. (4) Describe his victory over Medusa.

IV. Principles—The Sentence.—All statements have the primary parts of subject and predicate:—

Men work.

Both parts are capable of amplification and modification in manifold ways:—

Most men work with their hands.

Men whom we call geniuses work when the inspiration comes to them.

EXERCISE I. Make a single sentence with modifications and amplifications out of each of the following groups:—(1) I was dead tired. You might suppose that. (2) I awoke. It was broad day. (3) We had scarcely passed the headland. The shore opened out. (4) I was thinking of this chance. I was watching till the sailor turned his back. I stood ready to drop into the sea. (5) Everybody lent a hand. The work went on briskly. (6) The soldier did not fire. He was afraid that he would alarm the enemy. (7) The bridge was built. There were great difficulties to overcome. (8) Supper was eaten. We gathered round the camp-fire. John told the story of his adventure.

2. Complete the subordinate statement in each of the following:—(1) Judge not lest . . . (2) The little fish will grow big provided . . . (3) How small a thing is man unless . . . (4) They lost their friend, for . . . (5) Columbus would not have discovered them had . . . (6) The Russian Jews came to the United States in order that . . . (7) I cannot meet them here, for . . . (8) Will it satisfy you, suppose . . . (9) While . . . and before . . . the deer scented them and escaped.

V. Composition.—Write the story of Perseus and Medusa, developing the scenes and descriptions as you imagine them.

LESSON XV.

I. Memorize:—FROM “EDINBURGH AFTER FLODDEN.”

News of battle!—news of battle!

Hark! 'tis ringing down the street;—
And the archways and the pavement
Hear the clang of hurrying feet.
News of battle! who hath brought it?
News of triumph? Who should bring
Tidings from our noble army,
Greetings from our gallant King?

All last night we watched the beacons
Blazing on the hills afar,
Each one bearing, as it kindled,
Message of the opened war.
All night long the northern streamers
Shot across the trembling sky:
Fearful lights that never beckon
Save when kings or heroes die.—(*Continued, p. 66.*)

—*William Edmonstoune Aytoun.*

II. Theme:—THE FALL OF TROY.

The city of Troy had for years resisted the attacks of the Greeks. Valiant men had fallen on both sides—even Hector and Achilles (*ak il'ēz*) and Paris. Then a certain Epeius (*ē pī'us*), helped by the counsel of the goddess Athene (*ath ē'nē*), devised the trick whereby Troy was at last taken. One day, as it seemed to the Trojans, the Greeks gave up the siege; they burned their camp, and sailed away, leaving behind them on the Trojan shore only a gigantic horse of wood.

However, they did not go far, but lurked in the lee of an island a few miles from Troy.

The Trojans gathered around the horse, hesitating whether to convey it into the city or to destroy it where it stood. At this point a cunning Greek, who had let himself be made prisoner, led the people to believe that if the wooden horse were once brought inside the citadel, it would be the safeguard of Troy. The deluded Trojans then took the horse in triumph through the city up to the citadel. That night they feasted, for they thought that the war was ended. But while they rejoiced, the Greek fleet silently returned. From out of the wooden horse came the Greek chiefs who had hidden themselves within, and began to attack the city. They set it on fire and threw open the gates. The Greek army rushed up from the ships and entered the city. In the battle that ensued the Trojans were utterly defeated. So Troy fell.

III. Oral Composition.—Make a brief statement about each of the following, so as to summarize the whole story:—(1) The siege of Troy. (2) The men who fell. (3) Epeius. (4) The Greeks. (5) The wooden horse and the Trojans. (6) The attack of the Greeks. (7) The fall of Troy.

IV. Principles—The Sentence. Simple and Complex.—The sentence that makes only one single assertion is called a **simple sentence**.

The wind blew.

Both parts of the assertion—subject and predicate—

may be modified by word or phrase without altering its character.

The winter **wind blew** bitterly in our faces.

Either part of the main assertion may be modified by a second (subordinate) assertion; the sentence is then a **complex sentence**.

The **wind**, *which lasted till noon*, **blew** bitterly in our faces *till we were exhausted with cold*.

Study the following to mark the main clause and the subordinate clause:—

Variety is the very spice of life, that gives it all its flavor.

Whither thou goest I will go.

The stream, which winds through the park, makes a bend at the foot of a gentle bank that sweeps down from the house.

EXERCISE I. Reduce to a complex sentence each group:—(1) We sat in the old farm-house. Its windows looked over the bay. (2) The flame lit the battle wreck. The flame shone round him. (3) I have found the sheep. The sheep was lost. (4) I remember the village. I was born in the village. I went to the school-house of the village. (5) The mariner is gone. He has a bright eye. He has a beard hoary with age. (6) These are the "Waverley Novels." Scott wrote these novels in his later life. They are the masterpieces of romantic fiction. (7) Some boys made up a fishing party. They went to the deep pool. The pool lies just below the bridge. They began to fish at the pool.

Over-Complexity.—The complex sentence is faulty when the main statement is overweighted with subordinate clauses. One noticeable characteristic of good

writing is the shortness of the sentences. Keep your sentences clear and nimble. Wherever possible reduce subordinate clauses to a word or phrase. Dispose the subordinate elements in two sentences if they make one sentence unwieldy.

NOTE 1. Especially avoid constructions with "and who," "and which," etc. unless you have already used "who," "which" in a like clause. Do not say:—

Hercules, hearing the man *calling upon him* for help *and who* had not made the least effort of his own, bade him put his shoulder to the wheel.

"And" must connect similar constructions, not a phrase (calling . . .) and a clause (who had . . .). Say rather:—

Hercules hearing the man *who* had not . . . calling, etc.

NOTE 2. Avoid the fault of adding sentence upon sentence by means of "and" and "so."

EXERCISE 2. Improve the following by reducing the number of relative clauses:—(1) I stopped on the way to speak to the doctor whom I found attending a little girl who had been sliding on the ice and who had broken her wrist. (2) John came to his father who told him that he must pay for the window that was broken with the money which his uncle gave him when he found the purse which he had lost. (3) The cliffs which are steep and high at this point are covered in summer with heather which decks them in beautiful colors which blend with the red sandstone and the green foliage, which is something to be seen. (4) The gun was one given the boy on his birthday and which had never before been discharged, which made him a little afraid to fire it. (5) The valley, which extends for twenty miles and which surpasses in fertility all other districts, needs many days to examine, even if you take the railway that traverses it on the west and the steamboats that ply upon the river which flows through it.

V. Composition.—Draw up an outline of “The Fall of Troy.” Reproduce the story.

LESSON XVI.

I. Memorize:—FROM “EDINBURGH AFTER FLODDEN.”
(*Continued.*)

News of battle! Who hath brought it?

All are thronging to the gate;

“Warder—warder! open quickly!

Man—is this a time to wait?”

And the heavy gates are opened:

Then a murmur long and loud,

And a cry of fear and wonder

Bursts from out the bending crowd.

For they see in battered harness

Only one hard-stricken man;

And his weary steed is wounded

And his cheek is pale and wan:

Spearless hangs a bloody banner

In his weak and drooping hand—

What! can that be Randolph Murray,

Captain of the city band?—(*Continued, p. 68.*)

—William Edmonstoune Aytoun.

II. Theme:—ULYSSES AND THE CYCLOPS.

[SUMMARY.]

The fall of Troy—Departure of the Greek princes—Driven far and wide before they reach home, Ulysses (*yew lis' ēz*) farthest—Sailing from Troy, Ulysses reaches the land of the Cyclops (*sī'klops*)—Sees a great cave—Takes twelve of his men and enters it—Finds lambs and kids, baskets of cheese and pails of milk—The Cyclops is away—His companions wish to take provisions and depart—

Ulysses wants to see the Cyclops—The Cyclops returns—a mighty giant, twenty feet in height or more, with but one eye, which is in the middle of his forehead—Makes a fire—Sees Ulysses and his companions—Asks who they are—They say they are Greeks and beg hospitality—He snatches up two of them, tears and eats them—Lies down to sleep—Devours two more for breakfast—Goes forth again—Ulysses finds a mighty pole, big as a ship's mast—From this he cuts a fathom's length—He sharpens and hardens it in the fire—The Cyclops comes home—Eats two more men—While he sleeps Ulysses heats his pole and thrusts it into the Cyclops' eye—Ulysses and his surviving comrades escape to their ship.

III. Oral Composition.—Develop the story of Ulysses and the Cyclops:—(1) Depict the Greeks after the fall of Troy. (2) Tell of their departure. (3) Their wanderings. (4) Ulysses' arrival in the land of the Cyclops, etc.

IV. Principles—The Sentence. The Compound Sentence.—The compound sentence enables us to make two or more principal statements in the same sentence. Such statements, to be thus joined, must have a real connection in thought.

I awoke one morning and found myself famous.

We had no power to anchor the ship, yet dared not beach her.

To compound sentences we may use conjunctions like *and*, *but*, etc.; or we may put them side by side, marking the division by comma or semicolon:—

At last the breeze came; the schooner sidled and drew nearer in the dark; I felt the hawser slacken once more, and with a good, tough effort, cut the last fibres through.

The usual co-ordinate conjunctions are: and, or, nor, either . . . or, neither . . . nor, but, not only . . . but. The following have likewise co-ordinating force: also, likewise, then, nevertheless, yet, else, etc.

EXERCISE.—Compound those sentences in each group that have a real connection in thought:—(1) We pulled easily. We landed at the mouth of the river. Then bending to our left, we began the ascent of the slope. (2) Tom could not read. He could not write. And he did not care to do either. (3) Grimes rang at the gate. A keeper came out. The keeper opened the gate. “I was told to expect you,” said he. (4) The night grew darker. The stars seemed to sink deeper in the sky. Driving clouds occasionally hid them from his sight. He had never felt so lonely and dismal. (5) I rose softly. I slipped on my clothes. I opened the door suddenly. I beheld one of the most beautiful groups a painter could imagine. It consisted of a boy and two girls lovely as seraphs.

V. Composition.—Tell the story of Ulysses and the Cyclops, using the suggestions of the oral composition.

LESSON XVII.

I. Memorize:—FROM “EDINBURGH AFTER FLODDEN.”

(Continued.)

Right bitter was the agony
That wrung that soldier proud:
Thrice did he strive to answer,
And thrice he groaned aloud.
Then he gave the riven banner
To the old man's shaking hand,
Saying—“That is all I bring ye
From the bravest in the land!

Ay! ye may look upon it—
 It was guarded well and long,
 By your brothers and your children,
 By the valiant and the strong.
 One by one they fell around it,
 As the archers laid them low,
 Grimly dying, still unconquered,
 With their faces to the foe.”

—*William Edmonstoune Aytoun.*

II. Theme:—THE HOME-COMING OF ULYSSES.

[SUMMARY.]

After many years and much wandering Ulysses returned to his own island of Ithaca—Comes to his palace—The old dog, Argus, which he had raised himself, knows his master, but no one else does—He wags his tail and droops his ears—Ulysses wipes away a tear—Asks how so fine a dog could be left in the court—The swine-herd says, “He belongs to a master that died far away. The careless women tend him not”—As he spoke the dog died—Twenty years he had waited and now at last he saw his master—Ulysses’ wife, Penelope (*pen el’ op ē*) had been besieged with suitors—At last, in despair, she promised to bring out the great bow of Ulysses, and to marry him who could wield it—The next day was the day of the trial—Penelope says, “Here is the bow of the great Ulysses. Whoso shall bend it easiest in his hands, and shoot an arrow most easily through these twelve rings, him will I follow”—All the suitors try and fail—Then Ulysses handles the great bow—Strings it without effort—Takes an arrow from the quiver—Lays the notch upon the string and draws it—The arrow passes through every ring and stands in the wall beyond—Then Penelope knows him for her husband—They weep over each other and kiss each other—The joy of the reunion.

III. Oral Composition.—(1) Tell about Ulysses as he draws near his palace—his thoughts—the servants, strangers—his dog. (2) Penelope—her suitors. (3)

Describe the scene of the test of the bow. (4) Tell of the joy of the reunion of Ulysses and Penelope.

IV. Principles—The Sentence. Short and Long.—The **short sentence** has great merits; it is simple and clear, and a series of short sentences gives a briskness of movement to the composition. The pupil should cultivate the habit of writing short sentences rather than long ones. Yet the **long sentence** has three merits: it states things in their relative importance; it is briefer than the short sentences it includes; it permits of rhythm and cadence. Compare this group of short sentences with the equivalent long sentence:—

They passed through the ravine. They came to a hollow. The hollow was like a small amphitheatre. The hollow was surrounded by perpendicular precipices.

Passing through a ravine, they came to a hollow, like a small amphitheatre, surrounded by perpendicular precipices.

The main thought is their arrival at a peculiar hollow. The long sentence makes that the main assertion and subordinates everything else to that chief notion. Study the three ways in which subordination is effected in the preceding sentence. Notice too, how the long sentence has gained in brevity and rhythm.

EXERCISE.—In the following gain brevity by expressing minor statements as phrases and clauses subordinated to the main statement; *e.g.*:—

There was an island in the midst of the sea. Three terrible sisters once lived on this island. They were called Gorgons.

On an island in the midst of the sea, there once lived three terrible sisters called Gorgons.

Note that the main statement (about the existence of the Gorgons) is retained, and the minor statements (about their dwelling-place and name) become mere phrases.

(1) The hunter walked through the wood. The hunter saw a deer. The deer was drinking at a pool. (2) He closed his eyes. He seemed to see his native village. It was as if in a dream. The village lay in a quiet valley. (3) We turned from the main road. We went up a narrow lane. The lane was thickly shaded by forest trees. We came in sight of the cottage. (4) I found the old angler. He was seated on a bench. The bench was before the door. He was smoking his pipe. It was in the soft evening sunshine.

V. Composition.—Tell the story of the return of Ulysses to Ithaca. For plan use the four scenes of the oral composition above.

LESSON XVIII.

I. Memorize:—"ORPHEUS."

Orpheus with his lute made trees
And the mountain tops that freeze
Bow themselves when he did sing;
To his music plants and flowers
Ever spring; as¹ sun and showers
There had made a lasting spring.

Everything that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by;—
In sweet music is such art,²
Killing care and grief of heart
Fall asleep, or hearing die.

—*William Shakespeare.*

¹ As if.

² That (understood).

II. Theme:—ORPHEUS AND EURYDICE.

The sweet singer, Orpheus (*or' jews*)—All living things charmed by his music: birds, trees, streams—His beautiful young wife, Eurydice (*yew rid' i se*)—A serpent stings her and she dies—Orpheus seeks her in the Land of the Shades—His music wins a passage across Styx (*stix*), the River of Death, and makes the watch-dog of the pass let him enter the land of the dead—Pluto, king of the Lower World, grants his prayer and restores Eurydice to him—But there is one condition—He must not look back at Eurydice till they are out of the Shades—They near the Upper World—Orpheus cannot forbear giving one backward glance—His wife must return to the Land of Shades—The grief of Orpheus till his death.

III. Oral Composition.—(1) Who was Orpheus? (2) Tell about Eurydice. (3) Tell of Orpheus's search for her. (4) The escape from the Shades. (5) The return. (6) The grief of Orpheus.

IV. Principles—The Sentence. EXERCISE.—Reduce each following group of sentences to one compact long sentence:—(1) I parted with the old angler. I inquired after his place of abode. I happened to be near the village. It was a few evenings later. I had the curiosity to seek him out. (2) I found him. He was living in a small cottage. The cottage contained only one room. The cottage was a perfect curiosity in its method. The cottage was a perfect curiosity in its arrangement. (3) It was on the outskirts of the village. It was on a green bank. It was a little back from the road. It had a small garden in front. The garden was stocked with kitchen herbs. The garden was adorned with flowers. (4) His school-house was a low building. It was composed of only one room. It was rudely constructed

of logs. The windows were partly glazed. The windows were partly patched with leaves of copy-books. (5) The school-house stood in a rather lonely situation. It stood in a pleasant situation. It stood just at the foot of a woody hill. There was a brook running close by.

V. Composition.—Tell the story of Orpheus and Eurydice.

LESSON XIX.

I. Memorize:—FROM "A WISH."¹

Happy the man whose wish and care
A few paternal acres bound,
Content to breathe his native air
In his own ground.

Sound sleep by night; study and ease
Together mixed, sweet recreation,
And innocence, which most does please
With meditation.

Thus let me live, unseen, unknown;
Thus unlamented let me die;
Steal from the world, and not a stone
Tell where I lie.

—*Alexander Pope.*

¹ Written at the age of twelve.

II. Theme:—KING MIDAS.¹

[SUMMARY.]

Silenus, the jovial Satyr, often drunk, once lost his way—Brought to King Midas, he was royally received—His pupil, the young god

¹ REFERENCE FOR READING. Hawthorne, *Midas, or the Golden Touch.*

Bacchus, offered the King as recompense any gift he would choose, Midas's choice is the Golden Touch—that is, that everything he touches shall turn to gold—Result as to flowers, books, food, drink—The gift is a curse, not a blessing—Prayer to Bacchus—The god in pity takes it away—Midas bathes in river Pacto'lus—Is free from the fatal gift—The river sands are still golden to-day.

III. Oral Composition.—(1) Describe Silenus. (2) Describe his meeting with King Midas. (3) Describe how Midas got the gift of the Golden Touch. (4) Give in detail how it affected the things he touched. (5) Give his prayer to Bacchus. (6) Describe his freeing himself from the curse. (7) What people to-day are like King Midas?

IV. Principles — The Sentence. EXERCISE.—Turn each clause in the following into a simple sentence, whenever the clause should properly be an independent principal statement:—

The pupil must sedulously avoid long compound sentences joined arbitrarily by *and's*, *but's*, *so's*, and *then's*.

(1) I am not going to relate the voyage in detail, it was fairly prosperous and the ship proved to be a good ship, and the crew were capable seamen and the captain understood his business. (2) The crowd surged about the entry and some made their way in but others were crushed against the barriers but one poor woman was overcome with fear so she cried out for help so a passage was made for her and she escaped. (3) The boat sank by the stern and so far there was no harm done and no lives were lost and we could wade ashore in safety but there were all our stores at the bottom and only two guns remained fit for service. (4) The

fair breeze blew and the white foam flew and the furrow followed free and we were the first that ever burst into that silent sea. (Compound by punctuation only.)

(5) It was on an autumn day when the grapes were ripe and a fox sneaked into a vineyard and there he saw a great many bunches of grapes hanging on high, so he tried to reach them and jumped and jumped but he could not jump high enough, so he could not get them and he got very tired at last, so he said to himself "Pshaw! I don't care, the grapes are sour anyway."

V. Composition.—1. Tell the story of King Midas and the Golden Touch, developing the details suggested in the summary above.

2. Tell the story of one of the following:—(1) Phaethon. (2) Niobe. (3) The Garden of the Hesperides. (4) Atalanta's Race. (5) King Admetus. (6) Hero and Leander. (7) Pyramus and Thisbe. (8) Ulysses and the Sirens. (9) Ulysses and the Lotos-Eaters (10) Scylla and Charybdis. (11) Nausicaä. (12) The Death of Hercules. (13) Theseus and Ariadne. (14) Iphigenia. (15) The Death of Hector. (16) Laocoön.

CHAPTER V.—STORIES FROM AN- CIENT HISTORY.

LESSON XX.

I. Memorize:—FROM “THE ISLES OF GREECE.”

The isles of Greece! the isles of Greece!
Where burning Sappho loved and sung,
Where grew the arts of war and peace,
Where Delos rose and Phœbus sprung!
Eternal summer gilds them yet,
But all, except their sun, is set.

The mountains look on Marathon—
And Marathon looks on the sea;
And musing there an hour alone,
I dreamed that Greece might still be free;
For standing on the Persians' grave,
I could not deem myself a slave.
—Lord Byron.

II. Theme:—THE BATTLE OF MARATHON.

In the early part of the long struggle of the cities of Greece against the Persian invasions Darius (*dar ī' us*), the Persian King, sent heralds to Greece demanding earth and water as tokens of subjection to him. Some of the cities yielded, but Athens and Sparta, the leading cities of Greece, refused to make submission.

Darius in wrath moved his forces against them. He took up his position on the plain of Mar'athon, supported by his fleet. Athens was in great danger, for Marathon was but twenty-two miles from the city. The Athenians asked Sparta for aid. So swift of foot was the courier Phidippides (*fī dip' i dēz*) that he made the journey of one hundred and fifty miles in forty-eight hours. Sparta promised her help, but by ancient custom the Spartan troops might not set out until the moon was past its full. This meant a delay of five days, and in five days Athens might fall and Greece be ruined.

The Athenians, under Miltiades (*mīl tī' ah dēz*), marched straight to Marathon. Looking down from the hills they saw the great Persian army, which must have outnumbered their little band almost ten to one. Descending to the plain, the Greeks spread out in a long thin line, and charged across the open at a full run, sounding their war-cry as they advanced. So furious was their onslaught that the Persians could use neither cavalry nor bowmen. The wings of the Persian line broke and fled to the ships. The Greeks, breathless from their long run, were held in check only in the centre. But Miltiades brought up his victorious wings, and attacking the Persian centre with his entire force soon had the enemy in full flight. The marshes swallowed up many of the flying men, hundreds fell by the swords of the victors, but a vast number made good their escape to the ships. The Greek loss was only one hundred and ninety men.

The Persian fleet would fain have attacked Athens

in the absence of its forces, but Miltiades, foreseeing the danger, marched back his weary troops just in time to save the city. Baffled at all points, the Persians sailed away, and Greece, for the time, was safe.

III. Oral Composition.—1. (1) How could "earth and water" be tokens of subjection? (2) Tell something about Phidippides. (3) Why did not the Spartans come to the help of Athens? (4) What do you think of the Athenians at Marathon? (5) What do you think of Miltiades?

2. State in a sentence or two what each paragraph of the story is about.

IV. Principles—The Sentence. The Interrogation.—Compare the two forms of the following sentences:—

- { (a) Thou wouldst not have a serpent sting thee twice.
- { (b) Wouldst thou have a serpent sting thee twice?
- { (a) I am not my brother's keeper.
- { (b) Am I my brother's keeper?

We notice, first, that sentence (a) is declarative, and sentence (b) interrogative; second, that sentence (b) though interrogative, does not call for any answer; it is a declarative sentence that has been put as an **interrogation** to gain force. At times, therefore, the declarative sentence, to gain force, can be put as a question.

The Exclamation.—Compare the two forms of the following sentences:—

- { (a) The lit lake shines very brightly.
- { (b) How the lit lake shines!
- { (a) I would give my kingdom for a horse.
- { (b) A horse! a horse! My kingdom for a horse!

We see, first, that sentence (*a*) is declarative and that sentence (*b*) is exclamatory, and second, that the **exclamation** gives great force to the sentence. At times, therefore, the declarative sentence can be put with more force as an exclamation.

EXERCISE.—Turn the following declarative sentences into effective interrogations or exclamations:—(1) Blessings brighten as they take their flight. (2) It is growing very late. (3) Columbia is the gem of the ocean. (4) We had a very delightful visit. (5) You can hear the tramp of the boys as they are marching. (6) The brave who die blest by all their country's wishes sleep very well. (7) Our cat has got a monstrous tail. (8) Life is not so dear as to be purchased as the price of slavery. (9) I am not hurt a scratch. (10) I wish I were wise. (11) It is a very great pity, Iago. (12) This is a Daniel come to judgment. Young man, I honor thee highly.

V. Composition.—Draw up a formal outline of the story of the battle of Marathon. Tell the story, following previous plans.

LESSON XXI.

I. Memorize:—ODE.

How sleep the brave who sink to rest,
By all their country's wishes blest!
When Spring, with dewy fingers cold,
Returns to deck their hallowed mould,
She there shall dress a sweeter sod
Than Fancy's feet have ever trod.

By fairy hands their knell is rung;
By forms unseen their dirge is sung;
There Honor comes, a pilgrim gray,
To bless the turf that wraps their clay;
And Freedom shall a while repair,
To dwell, a weeping hermit, there!

—*William Collins.*

II. Theme:—THE DEATH OF LEONIDAS.

The time came when the Spartans nobly redeemed the credit they had lost by leaving Athens to fight Darius single-handed. On the death of Darius Xerxes (*zerk' zēz*), his son, came in his place to subdue Greece with an incalculable host. The cities of Greece held a congress, and determined to defend the narrow mountain defiles by which alone the invaders could enter their country.

Leonidas, King of Sparta, was sent to keep one of these defiles known as the Pass of Thermopylæ (*ther mop' īlē*). His force was small, only three hundred Spartans and a few men from other Grecian cities. When Xerxes drew near the pass he laughed this little band to scorn, and ordered his army to advance and seize them forthwith. Forward went his troops, into the narrow defile, where only a few could fight at once. The light arms, slight shields, and open formation of the Persians were no match for the close ranks of the Greeks, armed with long spears and heavy shields. The Persians fell by hundreds, while the Greeks lost but few. For two days the fighting continued. Even the "Immortals," the flower of the Persian army, were routed.

But the gallant Greeks were betrayed. A recreant Greek guided the Persians over the mountains by another pass. They attacked the defenders of Thermopylæ in the rear. Hemmed in, the Greeks had to choose between flight and destruction. Leonidas declared that the honor of Sparta would not permit her king to yield a pass he was sent to defend. His gallant band were of one mind with him. They must conquer, or die at their post. They could not conquer, but they could die, and sell their lives dearly. The Persian host came on, and time and again were driven back. One by one the Spartans fell. As their spears broke they fought with swords, and as their swords broke they fought with daggers. Leonidas was killed, and around his body his men fought on until the last man fell.

This inscription was written for the monument that marked their grave:—"Stranger, tell the Lacedæmonians¹ that here we lie in obedience to their orders." Glory such as theirs is imperishable.

III. Oral Composition.—I. Express in other words the meaning of the italicized words:—(1) The Spartans *redeemed the credit* they had lost. (2) Athens fought Persia *single-handed*. (3) The cities held a *congress*. (4) Xerxes *laughed* the little band *to scorn*. (5) The Persians advanced *in open formation*. (6) The "Immortals" were the *flower* of the Persian army. (7) They chose *between flight and destruction*. (8) Such glory is *imperishable*.

¹ Spartans.

2. (1) Tell why Xerxes invaded Greece. (2) What measures did the Greeks take to defend their country? (3) What advantage had Leonidas and his companions against the numbers of the Persians? (4) Why did they resolve to die at their post? (5) Repeat from memory the inscription on their monument.

3. Make a sentence about each of the following, so that the six sentences together form **a summary** of the story of the death of Leonidas:—(1) Xerxes. (2) The Greeks. (3) Leonidas. (4) The Persians. (5) Betrayal. (6) The monument.

IV. Principles—The Sentence. Loose and Periodic.

—Compare the sentences below with respect to the place held in the sentence by the main statement:—

- { (a) The mist crept slowly up the valley as the sun went down.
- { (b) As the sun went down, the mist crept slowly up the valley.
- { (a) Feed thine enemy, if he hunger.
- { (b) If thine enemy hunger, feed him.
- { (a) Tact carries it against talent, for all the practical purposes of life.
- { (b) For all the practical purposes of life, tact carries it against talent.

A sentence (a) in which the subordinate part follows the main statement is called **loose**. A sentence (b) in which the main statement ends the sentence (or period), is **periodic**.

The suspension of the main statement till the close of the sentence is sometimes effected by certain words. Compare:—

- { (a) He was a man of taste, as well as of judgment.
- { (b) He was *not only* a man of taste, *but also* a man of judgment.

The main statement, which in (a) concludes in the middle, is in (b) suspended by means of the italicized words to the end of the sentence.

Words that help the suspense of the periodic sentence are:—Either . . .
or, whether . . . or, neither . . . nor, not only . . . but, now
. . . now, such, etc.

A sentence may be periodic in part and loose in part:—

Instead of the rolling tide, the arched bridge, and the happy islands, I saw nothing but the long hollow valley of Bagdad, with oxen, sheep, and camels grazing upon the sides of it.

Such a sentence is sometimes called a **com'promise**.

The loose structure is the easy, natural, graceful form of discourse. It is the form of the sentence usual in letters and in all the lighter kinds of composition. The periodic structure is effective for point, emphasis, stateliness. Both forms are good, but neither form may be carried to the extreme. Variety in the structure of sentences is best.

EXERCISE.—Rewrite as good periodic sentences:—(1) Give thine enemy drink if he thirst. (2) Miss Bates and Miss Fairfax walked into the room, escorted by two gentlemen. (3) All is not gold that glitters. (4) I am witty myself, and I am the cause that wit is in other men. (5) You have rated me many a time and oft in the Rialto. (6) It is not good and it cannot come to good. (7) Do as the Romans do when you are in Rome. (8) His strength was renewed in the cool air and silence and among the sleeping houses. (9) The thing is true according to the law of the Medes and Persians, which altereth not. (10) Do not be a borrower and do not be a lender. (11) I think monarchy

and aristocracy valuable and useful, but they are valuable and useful as means, not as ends. (12) We passed that corner when we made a party upon any Saturday.

V. Composition.—Tell the story of Leonidas, following the summary made.

LESSON XXII.

I. Memorize:—FROM "HORATIUS."

For Romans in Rome's quarrel spared neither land nor gold,
Nor son nor wife, nor limb nor life, in the brave days of old.
Then none was for a party; then all were for the state;
Then the great man helped the poor, and the poor man loved the great:

Then lands were fairly portioned; then spoils were fairly sold.
The Romans were like brothers in the brave days of old.

—*Thomas Babington Macaulay.*

II. Theme:—MARCUS CURTIUS.

For three years Rome was ravaged by plague. In the second year the Tiber, overflowing its banks, flooded the great circus and put an end to the public games. Then in the middle of the open Forum, the earth suddenly cracked and a great gulf yawned. At these successive misfortunes the Romans thought that the anger of the gods was kindled against them, and they hastened to the oracles to ask what they should do. The oracles answered that the gulf would never close until the best and strongest that Rome possessed should be cast into it. But what was the true strength of Rome?

One man understood. A noble youth, Marcus Curtius, who had gained great fame by brave deeds, said that the true strength of Rome lay in the courage and devotion of her citizens. Putting on his armor and mounting his horse, he rode to the edge of the gulf. Before the eyes of the frightened and astonished people he plunged with his horse headlong into the yawning and bottomless abyss, devoting himself to death for the safety and glory of Rome. The people rushed up and threw their treasures in after him. With a surge the edges of the gap came together and the gulf closed. Thenceforth the place was known as the Curtian Lake, in honor of that young hero who did not hold his life too dear to be given up for his city.

III. Oral Composition.—1. Tell as briefly as possible the story of Marcus Curtius.

2. Tell briefly any other story you know of heroism for the sake of one's country.

IV. Principles—The Sentence. EXERCISE 1. Make over into good loose sentences:—(1) When givers prove unkind rich gifts wax poor. (2) Found in the way of righteousness the gray head is a crown of glory. (3) Shining amidst the trees, at a distance of a mile, the fire, at first glance, we could not notice. (4) An excellent thing in woman, ever soft, gentle and low, was her voice. (5) Not from chance, but from art, comes true ease in writing. (6) Folded together in deadly wrestle, each with a hand upon the other's throat, I saw Hands and his companion. (7) It is old-fashioned, but choicely good, poetry.

2. Recast the following sentences that are faultily loose. If necessary break them into several sentences:—

(1) We came to our journey's end, at last, with no small difficulty, after much fatigue, through deep roads, and bad weather. (2) There are, besides the above-mentioned, innumerable retainers to physic, who, for want of other patients, amuse themselves with the stifling of cats in an air pump, cutting up dogs alive, or impaling of insects upon the point of a needle for microscopical observations; besides those that are employed in the gathering of weeds, and the chase of butterflies; not to mention the cockle-shell merchants and spider-catchers. (3) Let me tell you, this kind of fishing with a dead rod and laying night-lines are like putting money to use; for they both work for their owners when they do nothing but sleep, or eat, or rejoice, as you know we have done this last hour, and sat as quietly and as free from cares under this sycamore, as Virgil's Tityrus and his Melibæus under their broad beech-tree.

V. Composition:—Tell the story of Marcus Curtius.

LESSON XXIII.

I. Memorize:—FROM "THE LAY OF THE LAST MINSTREL."

Breathes there the man with soul so dead,
Who never to himself hath said,
This is my own, my native land!
Whose heart hath ne'er within him burned,
As home his footsteps he hath turned,
From wandering on a foreign strand!

If such there breathe, go mark him well;
For him no minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth as wish can claim;
Despite those titles, power, and pelf,
The wretch, concentrated all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust, from whence he sprung,
Unwept, unhonored, and unsung.

—*Sir Walter Scott.*

II. Theme:—REGULUS.

[SUMMARY.]

The war of Rome and Carthage, the chief city in Northern Africa—Romans invaded Africa under Regulus—Defeat of Roman army and capture of Regulus—Held captive during five years—Was sent by the Carthaginians to Rome to sue for peace—Promised to return to Carthage if peace were not made—He addressed the Roman senate against making peace, which would only help Carthage—Dissuaded them from making an exchange of prisoners—Then went back to Carthage to be put to death—Comment on such austere patriotism.

III. Oral Composition—Development.—Tell in one or more sentences each part of the story of Regulus contained by the dashes.

Pupils may take up the story in succession, part after part, until the theme is finished. The theme may then be assigned for written work.

IV. Principles—The Sentence. The Balanced Sentence.—Observe the form of each of the following sentences:—

Love me little, love me long.

I could have better spared a better man.

The whole head is sick, and the whole heart faint.

The Puritan hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators.

In each of these sentences, it will be noticed, one part is set off against another. This constitutes the nature of the **balanced sentence**. The parts thus set off may be single words, or they may be phrases, or they may be whole clauses. They may balance by sound or by structure, or by both.

EXERCISE.—Make such changes of words or structure as are needed to give a balanced structure to these sentences:—(1) This will kill or make him well. (2) The path of virtue is not a peaceful path. (3) In the day of prosperity be joyful, but consider when you are unfortunate. (4) Not that I loved Cæsar less but that Rome was dearer to me. (5) It is better to go into the house of mourning than where people feast. (6) This may be play to you but we find it mortally dangerous. (7) They think too little and they are very loquacious. (8) When reason is against a man he will not favor an appeal to reason. (9) We can easily forgive those who weary us, but we cannot pardon those who find us tiresome. (10) Heroes carry into effect what poets imagine, and they are therefore of the same race. (11) Nothing is more amiable than true modesty, and the contrary is very much to be despised. The one guards virtue but false modesty leads it astray.

V. Composition.—Write the story of Regulus. Or, Tell any incident in recent times showing self-sacrifice on behalf of one's country.

CHAPTER VI.—LETTER FORMS.

LESSON XXIV.

I. BUSINESS LETTERS.

I. Form—The Letter.—As respects form, there are four parts to all business letters:—

1. The Heading.—The letter begins with the **heading** which states (a) the place of writing, and (b) the time of writing.

The heading is put in the upper right hand corner of the sheet.

2. The Direction.—In business letters **the direction** includes (c) the person to whom the letter is written; (d) his full address

The direction is placed in the upper left hand corner below the second line of the heading.

3. The Salutation.—The letter opens with a salutation (e). In commercial letters, the usual salutatory openings are:—Dear Sir, My dear Sir, and (rarely) Sir; Dear Sirs, My dear Sirs, Gentlemen; Madam, Dear Madam, Ladies, Dear Mesdames.

4. Body of the Letter.—The **letter** proper (f) should be brief, simple, and clear. In form it follows the usual paragraph laws.

5. The Conclusion.—The conclusion has two parts, (g) the complimentary ending, (h) the signature of the writer. The conclusion is put in the lower right hand corner of the sheet. If the signature is made by a clerk, his initials preceded by *per* (by) are placed below.

The usual forms of complimentary endings to business letters are:—Truly yours; Very truly yours; Yours truly; Yours faithfully; Yours respectfully; I remain, Dear Sir, Very respectfully yours; Believe me, Very truly yours.

	Office Supplies Company.
1 (a)	101 South Fifteenth Street, Philadelphia, Pa.
(b)	August 5, 1904.
2 (c)	<i>Messrs. Charles Scribner's Sons,</i>
(d)	153-157 Fifth Avenue, New York, N. Y.
3 (e)	<i>Dear Sirs,</i>
4 (f)	<i>I desire to subscribe to "Scribner's Magazine," beginning with the September number. Enclosed you will please find a P. O. order for \$3.00 in payment of a year's subscription.</i>
5 (g)	<i>Very truly yours,</i>
(h)	<i>James C. Smith.</i>

II. Form—The Envelope.—On the envelope of the letter are placed the name, titles, and exact and full address of the person to whom the letter goes. These are placed towards the lower right of the envelope. The stamp must be affixed in the upper right-hand

corner. On business envelopes the writer's address is usually placed on the upper left-hand corner.

Office Supplies Co. 101 S. Fifteenth St. Philadelphia, Pa.	STAMP
<i>Messrs. Charles Scribner's Sons,</i> <i>Publishers,</i> <i>153-157 Fifth Avenue,</i> <i>New York,</i> <i>N. Y.</i>	

III. The Paper.—The usual form of business letter-paper is about eight inches by ten; the paper itself is usually white and unruled. The envelope to suit this size would be about six inches by three and a half; it should match the paper in color.

The correspondence from a private person to a business firm is written on private letter-paper. (See p. 95.)

EXERCISE I.—Study the form and position of each part of the preceding letter, then make a careful copy of it on a sheet of business letter-paper. Study the address of the envelope and copy it on a proper envelope.

2. Write a letter in the form of the above to the Postmaster of New York City (or local) telling him of your change of residence from . . . to . . .

and asking him to forward your mail to the latter address.

IV. Composition.—1. Write a letter in the form of the above as if you were living in the country and were addressing a city store, asking for samples and prices of certain goods.

2. Write a letter replying to an advertisement of a vacancy in an office, store, etc. State necessary details of yourself, age, health, education, disposition to work, faithfulness. Address the envelope.

LESSON XXV.

II. BUSINESS FORMS.

I. Business Forms.—The chief business forms are the **Bill**, the **Check**, the **Receipt**, the **Promissory Note**.

1. The Bill.

<i>F. A. Wills</i>		
<i>2880 West 125th Street</i>		
To Consolidated Gas Company of New York, Dr.		
BRANCH OFFICE, 2084 THIRD AVENUE.		
For gas supplied from July 18 to August 17, 1904.		
Present state of meter, 24900.		
Previous state of meter, 22500.		
To supply of 2400 cubic feet of gas at \$1.00 per M.	2	40
Received payment _____ for the Company.		

2. The Check.¹

2902 Broadway	No. <u>3224</u>	New York	<u>August 20</u>	<u>1904</u>
	The Corn Exchange Bank UNIVERSITY BRANCH.			
	Pay to the order of <u>the Consolidated Gas Company, New York</u>			
	<u>Two</u> $\frac{40}{100}$ ~~~~~~ Dollars			
	<u>\$</u> $\frac{240}{100}$ ~~~~~~ <u>Francis Apthwaite Wills</u>			

NOTE 1. If the check is to be made payable to oneself write "cash" or "self" in place of the name after "to the order of." if to any one presenting it, draw your pen through "the order of" and write "bearer."

NOTE 2. Recent usage in writing cents favors the form \$2⁴⁰, which is less liable to error than \$2 $\frac{40}{100}$.

3. The Receipt.

No. 334.	New York, July 24, 1904.
Received from Mr. T. C. Black, check for Twenty-five Dollars and Fifty Cents, in full of account.	
\$25.50.	POYNTER BROS. & CO.

4. The Note or Promissory Note.

\$350.	Boston, June 15, 1904.
Three months after date I promise to pay to the order of	
..... MESSRS. POYNTER BROTHERS & CO.,	
at the Corn Exchange Bank, University Branch, Three Hundred and Fifty ~~~~~~ Dollars, with interest. Value received.	
OLIVER T. NEIL.	
No. <u>6A</u>	Due September 15, 1904.

NOTE 1. If a joint note read: "We jointly and severally promise," etc.
OLIVER T. NEIL.
SAMUEL NEIL.

¹ The spelling in England and Canada is *cheque*.

If payable on demand read: "On demand for value received, I promise," etc.

NOTE 2. (i) If we receive a check in our favor and wish to cash it or deposit it, we write *across* the back of the check our signature. The signature thus written must conform exactly to our name as it appears on the face of the check. (ii) If we wish the money to be paid to some one else, we write across the back:—

Pay to the order of John Doe.
FRANCIS APTHWAITE WILLS.

II. Composition.—I. Carry through with formal correctness the following transactions:—

1. Write a business letter to the — Ice Company, — Street, asking them to deliver — lbs. of ice, — times a week, to your address.

2. Write in behalf of the — Ice Company a monthly bill for the same.

3. Write your check in payment of the account. Enclose it and the bill in an envelope properly addressed to the — Ice Company.

2. Carry through similar transactions with respect to milk, or bread, etc.

LESSON XXVI.

I. LETTERS OF SOCIAL INTERCOURSE.

I. Letters of Friendship.—The friendly letter is, as it were, a little talk put on paper, in which ease, frank cordiality, grace, animation, and a large personal element blend.

Here is a letter of the poet Cowper to his cousin, Lady Hesketh:—

The Lodge, September 15, 1787.

My dearest Cousin,—

On Monday last I was invited to meet your friend Miss J— at the Hall, and there we found her. Her good nature, her humorous

manner, and her good sense are charming; in so much that even I, who was never much addicted to speech-making, could not help saying at parting, I am glad that I have seen you, and sorry that I have seen so little of you.

I am making a gravel walk for winter use, under a warm hedge in the orchard. It shall be furnished with a low seat for your accommodation, and if you do but like it I shall be satisfied. In wet weather, or rather after wet weather, when the street is dirty, it will suit you well, for lying on an easy declivity through its whole length, it must of course be immediately dry.

You are very much wished for by our friends at the Hall—how much by me I will not tell you until the second week in October.

Yours, my dearest Coz, most cordially,¹

WILLIAM COWPER.

¹ The ending is that of a letter of January 1, 1788.

1. Form.—The form of the friendly letter, it will be noticed, differs from that of the business letter in the following:—

(i) The heading often omits the home address when it is well known to the person addressed.

(ii) The direction is omitted or put below the body of letter (see Chapter xxvii).

(iii) The salutatory opening is very varied:—My dear Smith, Dearest Tom, etc., as the occasion requires.

(iv) The complimentary ending reflects the personal relation of the writers:—Most sincerely yours, Your affectionate Mother, Lovingly, etc. In letters of the greatest intimacy the signature is often the Christian name only.

2. Paper.—Letters of social intercourse should be written on the best plain note-paper the writer can afford. A convenient size of note-paper is seven inches by four and a half (also six and one-half inches by four and

three-quarters); but fashion is variable and other sizes are frequently used. The paper should be unruled, white or slightly tinted, with plain edges. The envelope should match the paper, and enclose the letter when folded once. A convenient size of the envelope is four and three-quarter inches by three and three-quarters (also five inches by three and one-half); but the size varies with the paper.

EXERCISE 1.—Copy out, correctly placed and punctuated, this letter:—

[To some American school-children who had sent Lord Tennyson an album of his poems copied by themselves.]

Farringford March 1885 My dear Young Friends Your Christmas greeting only reached me the day before yesterday, and it was very welcome. I thank you heartily for having taken so much trouble to show us that what I have written gives you pleasure. Such kindly memorials as yours make me hope that, tho' the national bond between England and America was broken the natural one of blood and language may bind us closer and closer from century to century believe me your true old friend Tennyson.

2. Copy out on note-paper, correctly placed and punctuated, the following letter:—

19 Warwick Crescent October 10th 1865 My Dear Tennyson When I came back last year from my holiday I found a gift from you, a book; this time I find only the blue and gold thing which, such as it is, you are to take from me. I could not even put in what I pleased, but I have said all about it in the word or two of preface, as also that I beg leave to stick the bunch in your buttonhole May I beg too that Mrs. Tennyson will kindly remember me? Ever affectionately yours Robert Browning.

II. Composition.—**1.** Write a letter, on note-paper, addressed to a near relative, describing the little incidents and experiences of the first day of school, following a vacation.

2. Write an invitation to a boy or girl friend asking him or her to spend a day with you for some particular purpose, fishing, picnic, etc.
3. Write the reply to the foregoing invitation.
4. Write a letter to your teacher explaining your absence from school.

Compositions on themes in later exercises should frequently be written in the form of letters. Letter-writing is one of the best schools of training in easy and graceful English.

LESSON XXVII.

II. LETTERS OF SOCIAL INTERCOURSE (*Continued*); TELEGRAMS.

I. Formal Letters, etc.—Letters addressed to strangers on matters of social intercourse differ little in form from purely business letters. The parts of the direction, giving (c) the person addressed and (d) his full address, are frequently placed, not in the introduction, but at the foot of the letter, beginning opposite the signature.

- | | |
|-----|---|
| (a) | 14 Washington Square, New York, |
| (b) | April 4, 1904. |
| (e) | <p><i>My dear Sir,—</i></p> <p>.....</p> <p>.....</p> <p>.....</p> <p style="text-align: right;"><i>Very truly yours,</i></p> |
| (c) | <i>Fulton Asquith Smith.</i> |
| (d) | <p><i>Walter Horrocks, Esq.,</i></p> <p style="padding-left: 40px;"><i>Race Lodge,</i></p> <p style="padding-left: 40px;"><i>Thornbury, N. J.</i></p> |

II. Formal Invitations.—Invitations to formal dinners, “at homes,” balls, etc., are written and answered in the third person.

*Mr. and Mrs. Joseph Smith
present their compliments to Mr.
Edson and request the honor of
his company to dinner on Friday
evening, the eighth of January,
at seven o'clock.*

*34 Weston Road,
Monday Morning.*

Note the position on the page of the place and date of writing. The expression “present compliments” is often omitted. “The honor of the company” . . . is preferred to “the pleasure of” . . . in public and very formal affairs.

*Mr. Edson accepts with pleasure
Mr. and Mrs. Smith's
kind invitation to dinner on
Friday evening at seven o'clock.*

*144 E. Seventy-ninth St.,
Monday Evening.*

The answer of regrets would read:—

“Mr. Edson regrets that a previous engagement (absence from town, circumstances) will prevent him from accepting,” etc.

Mrs. William Welton

At Home

On Thursday, March twenty-fifth, at nine o'clock P.M.

Dancing.

34 Morton Road.

An answer is requested.

In place of "An answer is requested" we frequently use the letters R.S.V.P.
Répondez s'il vous plaît, Answer if you please.

An evening "At Home" usually bears the word "Cards," or "Dancing," etc.

III. The Telegram.—The telegram calls for clearness and brevity. The usual length of the message, exclusive of date, address, and signature, is ten words. The form is:—

January 6 1905

To Walter Horrocks

Thornbury, N. J.

<u>Delayed</u>	<u>by</u>	<u>wreck.</u>	<u>All</u>	<u>safe.</u>
<u>Reach</u>	<u>Thornbury</u>	<u>seven</u>	<u>fifty</u>	<u>two</u>
		<u>Henry</u>	<u>J.</u>	<u>Horrocks</u>

IV. Composition.—1. Copy exactly, on note-paper, the form of the letter from Fulton Asquith Smith to Walter Horrocks, as above (p. 97). As the body of the letter, have Mr. Smith enquire about the address of Mr. Horrocks's brother in California, to whom Mr. Smith desires to write concerning a relative.

2. Write, on note-paper, Mr. Horrocks's reply.
3. (a) Write a formal invitation from Dr. and Mrs. Black to Mrs. and Miss Neil, asking them to dinner.
(b) Write Mrs. Neil's regrets.
4. Write a friendly letter of thanks for a book loaned, expressing the pleasure it gave; asking for the loan of another.
5. Write, as if on a visit, a letter home, telling of safe arrival and pleasant doings and happenings.
6. Write a postal card while on a journey, telling of some incident of travel.
7. Write a letter to a relative away from home, telling the incidents of home life taking place in his absence.
8. Write a letter to your teacher asking her to excuse you from school on . . . afternoon, because of . . .
9. Prepare a formal card of invitation to a concert of your school, or society.
10. Write as a telegram of ten words; add date and address:—

Your uncle James has come unexpectedly to town and wants your cousin and you to meet him at your address at seven o'clock to go with him to the theatre.

11. Write a telegram of ten words, as if to your sister, telling her some good news.

CHAPTER VII.—MEDIÆVAL STORIES.¹

LESSON XXVIII.

I. Memorize:—"THE EAGLE."

He clasps the crag with hookèd hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

—*Alfred Tennyson.*

II. Theme:—BEOWULF AND GRENDDEL.

Many hundred years ago there lived a king of the Danes called Hrothgar. This king built a banqueting hall greater than man had ever before heard tell of, and the king and his warriors used to feast in it, and there were heard the sound of the harp and the song of the gleeman rejoicing. But the revelry disturbed and angered a monster—a very fiend, Grendel by name, who dwelt in the misty moors and fens and fastnesses. One night Grendel prowling about the homes of men stole near to see the hall of feasting and found the warrior-troop there sleeping, unmindful of danger. The monster seized and killed thirty of them and hurried back to his den, exultant. When morning broke the

¹ REFERENCES FOR READING. C. G. Child, *Beowulf*, "Riverside Literature Series 159;" W. H. Frost, *Wagner Story Book*; J. Baldwin, *The Story of Siegfried*.

warriors made great lamentation for their missing comrades. The next night the monster came again after fresh spoil. This he did for many winters, till no one durst stay in the lofty hall that King Hrothgar had built.

Now in the land of the Geats (*gay'ats*) there was a mighty hero, named Beowulf (*bay'o wolf*). When he heard of the woes of the Danes he set sail with fourteen picked comrades to aid them. And the Danes received him with glad welcome and bade him good speed in his undertaking.

That night Geats and Danes feasted together until such time as Grendel was wont to come. Then the Danes departed, and Beowulf lay down among his warriors. He kept neither his helmet, sword, nor shield: "For," said he, "I reckon myself in no wise less powerful than this Grendel; and since he knows not how to give and take sword-cuts, I will meet him without weapon, and may success go to whom it is meet!" Then came Grendel from the moor through the mist, and when he saw so many warriors in the hall his mood turned to laughter, for he promised himself a full feast. He burst open the door, seized and tore one of the sleeping warriors, and devoured the lifeless body. Then he reached forth for another. But this time he felt himself grasped with the deadly hand-grip of Beowulf. He felt afraid, but he could stir never a step. The hall rang with the strife; the noise rose high; panic fell upon the Danes. Beowulf's companions strove to send their swords through Grendel's hide, but in vain. At last the fell monster began to yield; his shoulder cracked, its sinews sprang asunder, and Beowulf had the victory.

Grendel, wounded to death, fled to the fens, and the hero of battle set up the hand, arm, and shoulder of Grendel under the gable-roof. Then, with music and song, Geats and Danes rejoiced together.

III. Oral Composition.—1. Express in other words the meaning of the italicized words:—(1) He built a *banqueting-hall*. (2) The *revelry* was heard over the moors. (3) The *warrior-troop* slept in the hall. (4) The *morning broke* before they missed their comrades. (5) They *bade* Beowulf *good speed*. (6) Grendel was *wont* to come. (7) May success go to whom it is *meet*. (8) The hall *rang* with the strife. (9) *Panic fell upon* the Danes. (10) Grendel was wounded *to death*.

20. Tell in successive sentences—to make a summary of the story—of (1) Hrothgar's hall, (2) Grendel, (3) Beowulf, (4) Beowulf's fight, (5) the result.

IV. Principles—The Paragraph.—The paragraph is the group of sentences treating one subject or one distinct part of a subject.

1. **Unity.**—The paragraph treats of one whole or one part; it must have **unity**. By grouping the sentences on paper we mean that they are grouped in thought about a common subject.

In dialogue, however, to prevent confusion, each speaker's words are frequently given in a separate paragraph. If explanatory words belong to any speech they enter as part of the appropriate paragraph; *e.g.*:—

It is truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife. However little known the feelings or views of such a man may be on his first

entering a neighborhood, this truth is so well fixed in the minds of the surrounding families that he is considered as the rightful property of some one or other of their daughters.

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr. Bennet replied that he had not.

"But it is," returned she; "for Mrs. Long has just been here, and she told me all about it."

Mr. Bennet made no answer.

"Do not you want to know who has taken it?" cried his wife impatiently.

"You want to tell me, and I have no objection to hearing it."

This was invitation enough.

2. Topic Sentence.—The opening sentence usually introduces the topic of the paragraph, so that the mind is prepared for the discussion to follow. Such a sentence is called the **topic sentence**. Study the relation of the opening to the body of the paragraph in the following:—

Herein, I think, lies the chief attraction of railway travel. The speed is so easy, and the train disturbs so little the scenes through which it takes us, that our heart becomes full of the placidity and stillness of the country; and while the body is borne forward in the flying chain of carriages, the thoughts alight, as the humor moves them, at unfrequented stations; they make haste up the poplar alley that leads toward the town; they are left behind with the signalman, as, shading his eyes with his hand, he watches the long train sweep away into the golden distance.

Sometimes the first sentence is only a link sentence joining the paragraph just ended with that which is to follow. Such a sentence is sometimes called a **transition sentence**. Sometimes the first sentence only prepares for the statement of the topic. Such a sentence is sometimes called an **introductory sentence**.

In either case the topic sentence would be expected in the second place.

NOTE. In narrative composition the topic sentence may be suppressed so as to excite curiosity. The opening sentence need only fitly introduce the group of actions making up the incident treated in the paragraph.

EXERCISE 1. State in a sentence or phrase what each paragraph in the narrative of Beowulf and Grendel treats of. Has each paragraph unity?

2. Does the opening sentence of each introduce the topic of the paragraph?

3. In what respects in this paragraph faulty?

The crocodile does not attempt to swallow a large prey at once, but generally carries it away, and keeps it for a considerable time in its jaws in some deep hole beneath a rock or the root of a tree, where it eats it at leisure. The tongue of the crocodile is so unlike that of any other creature that it can hardly be called by the same name. No portion of it is detached from the flesh of the lower jaw; it is like a thickened membrane extending from the gullet to about half-way along the length of the jaw.

V. Composition.—Make a formal outline of the story of Beowulf and Grendel; reproduce the story from memory; see that your paragraphs have unity and suitable opening sentences.

LESSON XXIX.

I. Memorize:—FROM "MARMION."

The war that for a space did fail,
Now trebly thundering swell'd the gale,
And—Stanley! was the cry;—
A light on Marmion's visage spread
And fired his glazing eye:

With dying hand above his head,
He shook the fragments of his blade,
And shouted "Victory!—
Charge, Chester, charge! On, Stanley, on!"
Were the last words of Marmion.

—*Sir Walter Scott.*

II. Theme:—BEOWULF AND THE DRAGON.

Beowulf's last great exploit was his fight with the dragon, which took place after he had been many years king of the Geats. There was in his country, buried by the sea-shore, a renowned hoard of old-time treasures—shields and bracelets and drinking-cups of a race of kings long since dead. One day a dragon discovered this hoard, and after the custom of dragons, stayed to guard the treasure. Many years had passed when an outlaw wandering along the sea-shore came upon the mound and its treasures. He thought that if he could steal some rich object and carry it to his lord he might buy forgiveness. He seized a tankard bossed with gold, and fled. The monster, asleep within the barrow,¹ was aroused, and rushing forth with fire and fury, laid waste the country round about.

Tidings came to Beowulf that his land was devastated. He went forth with eleven chosen ones to slay the destroyer. The monster breathing forth fire was so terrible to behold that ten of his men at the very sight slunk away into the woods. Only Wiglaf, a Swede, was left to stand by his king. The fiery breath of the dragon consumed Wiglaf's shield and forced him to take refuge behind his lord. Beowulf smote the mon-

¹ Mound.

ster full on the head; but his sword flew in pieces against the dragon's horny hide. Then the foul creature fastened his teeth round the king's neck; his life-blood gushed forth. Young Wiglaf, not heeding the fire, struck the monster underneath, driving his sword deep where the skin was less hard, and straightway his fiery breath grew less. The king, recovering himself, drew his war-knife and pierced the dragon deep in the middle, killing him. So these two won the victory.

But alas! Beowulf the king was poisoned by the dragon's bite. He died with the words, "Death has taken all my kinsmen into his keeping: and I must after them." His warriors burned his body, after the ancient custom, on a great funeral pyre. Over his ashes they built a cairn on a high sea-ness¹ so that the sailors in all the ships going by could see it and remember his story. And they lamented their lord's death, saying, "He was of all kings the mildest and most affable, though withal a lover of glory."

¹ Promontory.

III. Oral Composition.—1. Make in a few successive sentences a summary of the story of Beowulf and the Dragon:—(1) Time and place. (2) The hoard and the dragon. (3) The outlaw and the dragon's vengeance. (4) Beowulf's approach with his men. (5) The fight. (6) The honors paid Beowulf at his death.

2. Express in other words the meaning of the italicized expressions:—(1) There was a hoard of *old-time* treasure. (2) The treasure belonged to a race of kings *long since dead*. (3) The dragon, *after the custom of dragons*,

stayed to guard the treasure he had discovered. (4) He thought *to buy forgiveness* from his lord. (5) The monster *laid waste* the country. (6) *Tidings came* to Beowulf. (7) The monster *breathed forth fire*. (8) Wiglaf *took refuge* under his lord's shield. (9) Death *took Beowulf into his keeping*. (10) He was *withal* a lover of glory.

IV. Principles — The Paragraph — 3. Continuity.

The paragraph marks off, as we saw, p. 103, a separate part of the general subject; the thoughts brought forward in each paragraph all belong to one part of the subject (**unity**). We must also arrange these thoughts in their order; the composition must show the natural development of an orderly plan. The sentences must follow one another methodically as "the consecutive steps in a progressing thought." This methodical progress is called **continuity**. Study this paragraph for its continuity:—

A peculiar feeling it is that will rise in the Traveller, when turning some hill-range in his desert road, he descries lying far below, embosomed among its groves and green natural bulwarks, and all diminished to a toy-box, the fair Town, where so many souls, as it were seen and yet unseen, are driving their multifarious traffic. Its white steeple is then truly a starward-pointing finger; the canopy of blue smoke seems like a sort of Life-breath: for always, of its own unity, the soul gives unity to whatsoever it looks on with love; thus does the Dwelling-place of men, in itself a congeries of houses and huts, become for us an individual, almost a person. But what thousand other thoughts unite thereto, if the place has to ourselves been the arena of joyous or mournful experiences; if perhaps the cradle we were rocked in still stands there, if our Loving ones still dwell there, if our Buried ones there slumber!

Notice that *the topic sentence* speaks of the peculiar feeling of a traveller at the sight of a distant town. The body of the paragraph develops this topic in a regular method: the suggestions from the steeple, smoke, individuality of the town, the recollections of childhood, the thought of the living, the sacred memories of the departed. All these advance in regular, impressive order; the paragraph has **continuity** or **coherence**.

In narrative composition, continuity demands that we bring forward details in the order of their occurrence.

EXERCISE 1. Show the continuity of the paragraphs in the story of Beowulf and the Dragon.

2. Study the following paragraphs, and show if they have (i) unity, (ii) good topic sentences, and (iii) a methodical sequence of details or continuity:—

In a long ramble of the kind on a fine autumnal day, Rip had unconsciously scrambled to one of the highest parts of the Kaatskill mountains. He was after his favorite sport of squirrel shooting, and the still solitudes had echoed and re-echoed with the reports of his gun. Panting and fatigued, he threw himself, late in the afternoon, on a green knoll, covered with mountain herbage, that crowned the brow of the precipice. From an opening between the trees he could overlook all the lower country for many a mile of rich woodland. He saw at a distance the lordly Hudson, far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud, or the sail of a lagging bark, here and there sleeping on its glassy bosom, and at last losing itself in the blue highlands.

On the other side he looked down into a deep mountain glen, wild, lonely, and shagged, the bottom filled with fragments from the impending cliffs, and scarcely lighted by the reflected rays of the setting sun. For some time Rip lay musing on this scene; evening was gradually advancing; the mountains began to throw their long blue shadows over the valleys; he saw that it would be dark long

before he could reach the village, and he heaved a heavy sigh when he thought of encountering the terrors of Dame Van Winkle.

V. Composition.—Tell the story of Beowulf and the Dragon, giving especial attention to the unit, topic sentences, and continuity of the paragraphs you write.

LESSON XXX.

I. Memorize:—FROM “ BONNIE DUNDEE.”

He waved his proud hand, and the trumpets were blown,
The kettle-drums clashed and the horsemen rode on,
Till on Ravelston's cliffs and on Clermiston's lea,
Died away the wild war-notes of Bonnie Dundee.

Come fill up my cup, come fill up my can,
Come saddle the horses and call up the men,
Come open your gates and let me gae¹ free,
For it's up wi' ² the bonnets of Bonnie Dundee.

—*Sir Walter Scott.*

¹ Go. ² With.

II. Theme:—THE STORY OF THE RHINE-GOLD.¹

Three gods of the Northland once came to earth in disguise to hunt on the banks of the river Rhine. One of them was Wotan, father of the gods, and another was Loki, the god of Fire. Loki speared an otter, and was skinning it, when a giant, Rodmar, came up, and angrily told them that they had slain, not a real otter, but his

¹ REFERENCES FOR READING. Myths and sagas of Germanic origin may be read in G. W. Dasent, *Popular Tales from the Norse*; E. K. Baker, *Out of the Northland*; W. H. Frost, *The Wagner Story Book*.

son who had just taken an otter's shape. He demanded the price of his blood—gold enough to fill the otter's skin.

Loki went forth to search for gold. He captured a rich dwarf, and took from him as ransom a golden hoard which the dwarf had stolen from the fairies of the Rhine. But the dwarf in his wrath at his loss laid a curse upon whoever should possess the Rhine-gold. Loki only laughed at his cursing, returned to Rodmar, and covered the otter's skin with gold. He added to the gold the Tarnhelm, a helmet that made its wearer invisible, and the Magic Ring that gave wealth to its owner.

But the curse soon showed its magic power. Rodmar's sons, Fafnir and Regan, quarrelled with their father and slew him, and then fought with one another for the Rhine-gold. Fafnir won it, and turning himself into a dragon, watched the hoard night and day.

III. Oral Composition.—1. Discussion of the following terms:—(1) Northland. (2) the Rhine. (3) otter. (4) blood-money. (5) ransom. (6) curse on money. (7) Tarnhelm. (8) dragon.

2. Discuss the paragraphs of the theme for unity, topic sentence, continuity.

IV. Principles—The Paragraph—4. Explicit Reference.—The sentences of a paragraph must not only follow one another in good order, they must also in stated words (explicitly) indicate their relation to one another. Study these sentences:—

I have always preferred Cheerfulness to Mirth. The *latter*, I consider as an act, the *former* as a habit of the mind. *Mirth*

is short and transient, *cheerfulness* fixed and permanent. Those are often raised into the greatest transports of *mirth*, who are subject to the greatest depressions of melancholy. *On the contrary, cheerfulness, though it* does not give the mind *such an exquisite gladness*, etc.

The topic is the superiority of cheerfulness over mirth. The topic sentence expresses this notion. We see that the second sentence refers to the first by demonstrative pronouns—"the latter," "the former." The third sentence expresses a clear connection by repeating the original words of the topic—mirth and cheerfulness. The fourth sentence gives further repetition. This sentence itself is a contrast expressly marked by adding the phrase "on the contrary." This verbal expression of the continuity and relation of sentences is called **explicit reference**.

The means of explicit reference are of various kinds:—

(i) Conjunctions and conjunctive phrases:—

"I understand," said he, wincing. "*But* you must see her." It was a pitiful sight. *For* though she had . . .

(ii) Repetition—(a) of the literal words:—

There never was *such a goose*. Bob said he didn't believe there ever was *such a goose* cooked, etc.

(b) By substitution of pronouns:—

At noon I stopt at the Captain's door. *He* was lying as we had left *him*.

(c) By periphrasis:—

Of Silver we have heard no more. *That formidable sea-faring man with one leg* has at last gone clean out of my life.

(iii) Demonstratives and similar words of relation:—

We may divide the clergy into Generals, Field Officers, and subalterns. *Among the first* we may reckon bishops, deacons, and archdeacons. *Among the second* are . . . *The rest* are the . . .

(iv) Adverbs and adverbial phrases:—

The day wore on; noon passed and nothing had been seen. *At length*, toward three in the afternoon, etc.

The sportsmen began to beat. They had done *so* for some time, when, etc.

EXERCISE.—Point out all words of reference in the theme, telling the nature of each instance of explicit reference.

V. Composition.—Tell in your own words the story of the Rhine-gold. Develop the scene and incidents as you imagine them.

LESSON XXXI.

I. Memorize:—FROM “SIR GALAHAD.”

My good blade carves the casques of men,

My tough lance thrusteth sure,

My strength is as the strength of ten,

Because my heart is pure.

The shattering trumpet shrilleth high,

The hard brands shiver on the steel,

The splinter'd spear-shafts crack and fly,

The horse and rider reel:

They reel, they roll in clanging lists,

And when the tide of combat stands,

Perfume and flowers fall in showers,

That lightly rain from ladies' hands.

—*Alfred Tennyson.*

II. Theme:—THE FORGING OF BALMUNG.

A princess named Sieglind (*zē'glint*) fled away from her enemies and took refuge in the cave of a crooked dwarf, Mime (*mē'ma*), who was by trade a smith. There she died, leaving her little son, Siegfried (*zēg'jrēt*), to the care of the dwarf. She also left for the boy the pieces of a broken sword called Balmung, which had belonged to his hero-father. Now Mime wanted to get back for the dwarf people the Rhine-gold that Loki had taken from them. He knew that the sword Balmung was the only weapon that could kill the dragon Fafnir, who guarded the treasure. But try as he would he could not mend the blade.

At last Mime learned why he failed. Only one who had never known fear could hope to forge Balmung anew. By this time Siegfried had grown tall and strong, and that young hero did not know what fear meant. They set about welding the broken sword. For seven days and nights the fires glowed, the sparks never stopped flying, and the ringing of the anvil and the hissing of hot metal sounded continually. On the eighth day the sword was fashioned. To try its edge they laid a thread of wool on water, and the keen blade lightly parted the slender thread. Mime was delighted, but Siegfried was not yet satisfied. He broke it again, and welded it and tempered it still more. Only when the sword had smoothly divided a great pack of wool, the fleece of ten sheep, was he satisfied. Then swinging the mighty blade over his head, he cried, "See, Mime, the might of Siegfried's sword!" and bringing it down on the steel anvil he cleft it in twain.

III. Oral Composition.—1. Make an oral summary of the story of the Forging of Balmung.

2. Discuss the paragraph laws of unity, topic sentence, continuity, and explicit reference in the theme above.

3. Develop, in oral narrative, the story of Siegfried and the Dragon, of which a summary is given below.

IV. Principles—The Paragraph—5. Parallel Construction.—Successive sentences having a common bearing are best when constructed alike. A similar (or parallel) construction helps to indicate the common bearing of the thoughts, and, at the same time, pleases by its symmetry. (Compare balance in the sentence, p. 87.)

Suppose the pudding should not be done enough! Suppose it should break in turning out! Suppose somebody should have got over the wall of the back-yard and stolen it!

EXERCISE.—Examine the following paragraph:—(1) What is the theme of the paragraph? Has the paragraph unity? (2) Is the opening sentence a good topic sentence? (3) Point out the order of the development of the topic (continuity). (4) Point out any words that express connection (explicit reference). (5) Point out any signs of parallel construction in the sentences.

It is in the country that the Englishman gives scope to his natural feelings. He breaks loose gladly from the cold formalities and negative civilities of town; throws off his habit of shy reserve, and becomes joyous and free-hearted. He manages to collect round him all the conveniences and elegancies of polite life, and to banish its restraints. His country-seat abounds with every requisite, either

for studious retirement, tasteful gratification, or rural exercise. Books, paintings, music, horses, dogs, and sporting implements of all kinds, are at hand. He puts no constraint upon his guests or himself, but in the true spirit of hospitality provides the means of enjoyment, and leaves everyone to partake according to his inclination.

V. Composition.—1. Tell of the Forging of Balmung
2. Tell of Siegfried and the Dragon.

Siegfried, bearing the wonderful sword Balmung, went out to the Glittering Heath to find the dragon and, if possible, to learn what fear was; for he had a longing to know what this terrible fear was of which men spoke. When he came to the mouth of the dragon's cave he stood and blew a blast on his horn, and out rushed the creature. But still Siegfried knew not fear, and raising Balmung he began the fight. The struggle was fierce, but the young hero was strong and Balmung was sharp, and ere long the dragon fell, breathing his last fiery breath. Thus Siegfried was master of the golden hoard. But he wanted none of it except the Tarnhelm, or helmet of darkness, and the wonderful ring. With these he set off in search of more adventures.

LESSON XXXII.

I. Memorize:—FROM "THE LADY OF SHALOTT."

A bow-shot from her bower-eaves,
He rode between the barley-sheaves,
The sun came dazzling thro' the leaves,
And flamed upon the brazen greaves
Of bold Sir Lancelot.
A red-cross knight forever kneel'd
To a lady in his shield,
That sparkled on the yellow field,
Beside remote Shalott.

The gemmy bridle glitter'd free,
Like to some branch of stars we see
Hung in the golden Galaxy.
The bridle-bells rang merrily
As he rode down to Camelot.
And from his blazon'd baldric slung
A mighty silver bugle hung,
And as he rode his armor rung,
Beside remote Shalott.

—*Alfred Tennyson.*

II. Theme:—THE COMING OF ARTHUR.¹

When Uther, King of Britain, died, many of his nobles desired the kingship, and refused to acknowledge his son Arthur as the true son and rightful heir. For Arthur had been taken at his birth by Merlin the Enchanter, and entrusted to Sir Hector to be brought up as his own son, and the lords said he was son of Hector, not of Uther. But the people prayed Heaven for a sign, and, behold, before the church door they found a great stone and on it an anvil of steel, and stuck therein was a fair sword, with letters of gold, "Whoso pulleth out this sword from this steel and anvil, is rightwise born king of Britain." This sword each of the lords tried to pull out, but it would not stir.

Now Arthur, with Sir Hector and his foster-brother, Sir Kay, rode to the New Year's tournament. Arthur, going into the churchyard, took hold of the sword and easily pulled it out. Sir Kay would fain have said that

¹ REFERENCES FOR READING. The legends of Arthur may be read in Malory's *Morte d'Arthur*; Tennyson's *Idylls of the King*; Sidney Lanier, *The Boy's King Arthur*.

he himself had drawn out the sword. But when he replaced it in the anvil, he could not pull it out again, and as before it yielded only to the hand of Arthur. Thus men knew that Arthur was to be their king, and by general consent he was so proclaimed. As king he gave himself up to the welfare of his people. He heard complaints of wrongs done and righted them. He founded his order of the Round Table that justice might reign throughout his land, and all his Knights swore to refrain from evil and to do good.

III. Oral Composition.—1. Depict in successive sentences the scenes of the stanzas quoted from “The Lady of Shalott.”

2. Discuss the plan of “The Coming of Arthur.”

IV. Principles — The Paragraph — 6. Transition.— Much of the ease of good writing is due to the modulation of the sentences; one sentence glides into the other without jolt or effort. This is effected by carrying the thought of the concluding sentence into the beginning of the sentence to follow.

(i) Sometimes the result is attained simply by taking up the last word or thought of the preceding sentence:—

He walked slowly along, through the laurel path which led straight to *the little church*. *The church* stood all alone there under the great limes.

(ii) The repetition may occur in a subordinate clause:—

“Arthur, son of *Uther*,” etc. “*When Uther died* . . .”

(iii) Sometimes inversion brings forward some explicit reference to blend the sentences together:—

I have always preferred cheerfulness to mirth. *The latter I consider as an act*, the former as a habit of the mind.

The normal order would be “I consider the latter.”

EXERCISE.—Point out any means of transition you notice in the preceding story.

V. Composition.—Write the story of the Coming of Arthur.

LESSON XXXIII.

I. Memorize:—FROM “MORTE D'ARTHUR.”

And slowly answered Arthur from the barge:
 “The old order changeth, yielding place to new,
 And God fulfils Himself in many ways,
 Lest one good custom should corrupt the world.
 Comfort thyself: what comfort is in me?
 I have lived my life, and that which I have done
 May He within Himself make pure! . . .”
 So said he, and the barge with oar and sail
 Moved from the brink, like some full-breasted swan
 That, fluting a wild carol ere her death,
 Ruffles her pure cold plume, and takes the flood
 With swarthy webs. Long stood Sir Bedivere
 Revolving many memories, till the hull
 Looked one black dot against the verge of dawn,
 And on the mere¹ the wailing died away.

—*Alfred Tennyson.*

¹ Lake.

II. Theme:—THE PASSING OF ARTHUR.

The battle with the traitor Modred was Arthur's last fight. The king was wounded even unto death.

Knowing his end was approaching, he called to him his knight Sir Bedivere and bade him take his sword Excalibur, throw it into the near-by lake, and then come back and tell what he saw. Bedivere took the sword, went to the lake, and was about to throw it when the jewels in its hilt caught his eye. His heart failed him, and he hid the sword, and went back. The king asked what he had seen, and Bedivere answered, "Nothing but the ripple washing in the reeds and the water lapping on the crags." "Then you did not throw the sword," said the king, and he sent him again.

Again Sir Bedivere started forth to throw the sword, but again the jewels gleamed, and again he hid the sword and returned.

"And what did you see or hear?" said Arthur.

"I saw nothing but the water," said Bedivere, "and I heard nothing but the wind and the waves."

"Ah, Bedivere," said the king, "you are the last of all my knights, and you will not obey me! Authority forgets a dying king." And he sent him forth again.

This time Bedivere took the sword and went fast up the hill. Shutting his eyes that he might not be dazzled by the jewels, he swung the sword overhead and flung it far from him into the waters of the lake. An arm clothed in white samite¹ came from out the lake and caught the sword and sank with it beneath the waves. Bedivere went back and told the king, and the king knew that the time of his departure was near. Bedivere carried Arthur to the lake, and there a barge came up in which were three queens. And the three queens

received the king into their vessel and grieved over his wounds. As the boat moved off, Arthur spoke to Bedivere telling him not to grieve, for he had done his work, and when his wounds were healed he might come again. And Bedivere from the cliff saw the boat move on and on and at last disappear.

III. Oral Composition.—1. Discuss the death of Arthur (the theme), and his passing away to Avalon (in the extract to be memorized).

2. Discuss the paragraph laws in the theme.

IV. Principles—The Paragraph—7. Proportion. The paragraph varies in length from one sentence to many. Its length should be proportionate to its importance in the scheme of the whole composition.

8. Rhythm.—Good composition has a pleasing musical flow or **rhythm**. The paragraph, when read aloud, should have, if well composed, a rhythmic movement that unconsciously suggests to the mind the unity and completeness of the thought treated in it. Read aloud, as examples of rhythm, the paragraphs from Hawthorne, pp. 205, 233, and Irving, 173, 209.

EXERCISE.—Study to improve the following passage. (1) Should it be in two paragraphs? (2) Can the subordinate clauses of each sentence be rearranged so as to give easier transition and better rhythm. (3) See if parallel construction can be had in the second and third sentence. (4) Add a word of explicit reference in the sentence that introduces a contrast.

Rewrite your result, and compare with the original.

The storm still followed me, when I retired into my cabin. The whistling of the wind through the rigging sounded like funereal wailings. As the ship labored in the weltering sea, the creaking of the masts, the straining and groaning of bulkheads were frightful. It seemed as if Death were raging round this floating prison, seeking for his prey, as I heard the waves rushing along the sides of the ship, and roaring into my very ear; the mere starting of a nail, the yawning of a seam, might give him entrance. A fine day, with a tranquil sea and a favoring breeze, soon put all these dismal reflections to flight. It is impossible to resist the gladdening influence of fine weather and fair wind at sea. How lofty, how gallant, a ship appears—how she seems to lord it over the deep, when the ship is decked out in all her canvas, every sail swelled, and careering gayly over the curling waves!

V. Composition.—1. Tell the story of the Passing of Arthur.

Note and copy the paragraph structure of the conversations between Arthur and Bedivere. Cf. p. 101, "unity."

2. Write the story of one of the following:—1. The Story of Enid.¹ 2. Lancelot and Elaine.¹ 3. The Story of Faust. 4. Fortunatus. 5. Hereward the Saxon. 6. Robin Hood.² 7. Sir Patrick Spens.³

¹ See Tennyson, *Idylls of the King*.

² See H. Pyle, *Some Merry Adventures of Robin Hood*.

³ See Percy's *Reliques of Ancient English Poetry*.

CHAPTER VIII.—STORIES FROM MODERN HISTORY.

LESSON XXXIV.

I. Memorize:—FROM “CONCORD MONUMENT.”

By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard round the world.

The foe long since in silence slept;
Alike the conqueror silent sleeps;
And Time the ruined bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set to-day a votive stone,
That memory may their deed redeem
When, like our sires, our sons are gone.

Spirit, that made those heroes dare
To die, or leave their children free,
Bid Time and Nature gently spare
The shaft we raise to them and Thee.

—*Ralph Waldo Emerson.*

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II. Theme:—THE BLACK PRINCE AT CRÉCY.¹

During the battle of Crécy, fought by the English and the French, King Edward III., posted on an eminence, stood watching the progress of the battle into which he had sent his son, Edward, the Black Prince. A messenger came in haste to the king, to tell him that the prince was hard pressed and to entreat him to come to his aid. The king replied, "Is my son dead, unhorsed, or so badly wounded that he cannot support himself?" "Nothing of the sort, thank God," rejoined the knight; "but he is in so hot an engagement that he has great need of your help." The king answered, "Now, Sir Thomas, return to those that sent you, and tell them from me not to send again for me this day, or expect that I shall come, let what will happen, as long as my son has life: and say that I command them to let the boy win his spurs; for I am determined, if it please God, that all the glory and honor of this day shall be given to him and to those into whose care I have entrusted him." The knight returned to his lords, and related the king's answer, which mightily encouraged them, and made them repent that they had ever sent such a message.

When the battle was over and the English had won the day, King Edward came down from his post, advanced to the Prince of Wales, embraced and kissed him, saying, "Sweet son, God give you good perseverance. You are my son, for most loyally have you

¹REFERENCE FOR READING. Sidney Lanier, *The Boy's Froissart*.

acquitted yourself this day. You are worthy to be a sovereign."

—*Adapted from Froissart.*

III. Oral Composition.—1. Substitute equivalent expressions for the italicized words:—(1) Edward III. *was posted* on an eminence. (2) He watched *the progress of the battle*. (3) The prince was *hard pressed*. (4) They entreated the king to come *to his aid*. (5) Let the boy *win his spurs*. (6) The English *won the day*. (7) You have *acquitted yourself* loyally.

2. (1) If the first paragraph of the preceding were divided, where should the division be made? (2) Is the first sentence a good topic sentence? (3) Point out the steps in the development (continuity) of the story.

3. State the sentence "Now, Sir Thomas, . . . entrusted him," in three or four short sentences.

IV. Principles—The Paragraph—9. Climax.—A subject can, at times, be so treated that the steps in its development rise higher and higher, increasing in intensity of force till the end. The paragraph has then the structure called **climax**.

EXERCISE.—Study the steps of the development in this paragraph; show that its structure is climacteric:—

"When I look upon the tombs of the great, every emotion of envy dies in me; when I read the epitaphs of the beautiful, every inordinate desire goes out; when I meet with the grief of parents upon a tombstone, my heart melts with compassion; when I see the tomb of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow. When I see kings lying by those who deposed them, when I consider rival wits placed side by side, or the holy

men that divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind. When I read the several dates of the tombs, of some that died yesterday, and some six hundred years ago, I consider that great day when we shall all of us be contemporaries, and make our appearance together."

V. Composition.—Tell the story of the Black Prince at Crécy.

Put each direct narration in a paragraph.

LESSON XXXV.

I. Memorize:—From "THE REVENGE."

And the stately Spanish men to their flagship bore him then,
Where they laid him by the mast, old Sir Richard caught at last,
And they praised him to his face with their courtly foreign grace,
But he rose upon their decks, and he cried:
"I have fought for Queen and Faith like a valiant man and true;
"I have only done my duty as a man is bound to do;
With a joyful spirit I, Sir Richard Grenville, die!"
And he fell upon their decks, and he died.

And they stared at the dead that had been so valiant and true,
And had holden the power and glory of Spain so cheap
That he dared her with one little ship and his English few;
Was he devil or man? He was devil for aught they knew,
But they sank his body with honor down into the deep,
And they mann'd the Revenge with a swarthier alien crew,
And away she sail'd with her loss and long'd for her own;
When a wind from the lands they had ruin'd awoke from sleep,
And the water began to heave and the weather to moan,
And or ever that evening ended a great gale blew,
And a wave like the wave that is raised by an earthquake grew,

Till it smote on their hulls and their sails and their masts and their
flags,
And the whole sea plunged and fell on the shot-shatter'd navy of
Spain,
And the little *Revenge* herself went down by the island crags
To be lost evermore in the main.

—*Alfred Tennyson.*

II. Theme:—THE FIGHT OF THE “REVENGE.”¹

In the days of good Queen Bess, when every English boy was taught to read, to work, to tell the truth, and to fight the Spaniard, a small English fleet lay near the Azores. A Spanish fleet, outnumbering them many to one, hove in sight, and the English ships had barely time to slip the cables and set sail. But Sir Richard Grenville, the vice-admiral, who commanded the “*Revenge*,” steadily refused to turn from the enemy, alleging that he would rather choose to die than to dishonor himself, his country, and her Majesty’s ship.

At three o’clock in the afternoon some of the Spanish ships attempted to board the “*Revenge*.” They were beaten off, but always others came in their place. There were never less than two mighty galleons by her sides, and aboard her, so that before morning fifteen different ships had assailed her. And all of them received such a reception that by break of day they were more willing to offer the “*Revenge*” terms of surrender than to make any more assaults.

At last the powder of the “*Revenge*” to the very last barrel was spent, all the pikes were broken, forty of

¹ REFERENCE FOR READING. Tennyson’s *The Revenge, a Ballad of the Fleet.*

her best men slain, and the greater part of the rest hurt. There remained no comfort at all, no hope, no supply of either ships, men, or weapons; the masts all beaten overboard, nothing being left overhead either for flight or fight. Sir Richard, finding himself wounded, and unable any longer to make resistance, commanded the master gunner to split and sink the ship, that hereby nothing might remain of glory or victory to the Spaniards. The master gunner readily consented, and various others; but the captain and the mate said that there were many valiant men yet living, who might do their country service hereafter. Then, as the Spaniards offered good terms, the men drew back from Sir Richard and the master gunner, and surrendered. Sir Richard was carried to the Spanish ship, the "General," where he was treated with great humanity, but on the third day he died, greatly bewailed by the Spaniards, who highly commended his valor and his worthiness.

— *Abridged from the account by Sir Walter Raleigh.*

III. Oral Composition.—1. Express in other words the sense of the italicized words:—(1) The fleet *lay* near the island. (2) Sir Richard Grenville *steadily* refused. (3) Others came *in their place*. (4) *By break of day* they agreed to a capitulation. (5) The master gunner *readily* consented. (6) The men *drew back* from Sir Richard. (7) The captain treated him *with great humanity*.

2. State in direct narration what you think might have been the exact words of the speakers mentioned in the story.

3. (1) State briefly the topic of each paragraph. (2) Point out the steps in the development of the story (continuity). (3) Point out instances of explicit reference.

IV. Principles—The Sentence—1. Order for Clearness.—The order of words in an English sentence is of the greatest importance, for the relation and emphasis of words are largely determined by their position in the sentence. To qualify a particular word we place the modifying word near it. Note the differences in the effect of the following:—

- { (a) Success can only be achieved by industry.
- { (b) Success can be achieved only by industry.
- { (a) The officer saw many of the slain, riding through the valley.
- { (b) Riding through the valley, the officer saw many of the slain.

EXERCISE.—Improve the following by altering the position of the modifying words:—(1) People cease to wonder by degrees. (2) I scarcely ever remember hearing of such a case. (3) I am neither acquainted with the author nor his books. (4) Virtue can render youth honorable as well as old age. (5) He not only gave me advice but help. (6) Let us consider how little we deserve and how much we enjoy, in order to correct the spirit of discontent. (7) Few people learn anything that is worth learning easily. (8) They followed the advance of the exploring party, step by step, through telescopes. (9) We had only a tin can with jagged edges on which we cut our fingers, for our bait. (10) He replied that he was prepared for the position, and left to take it.

V. Composition.—Draw up an outline and then tell the story of the “Revenge.”

2. Write the story of one of the following:—(1) The fight of the *Merrimac* and the *Monitor*.¹ (2) The Cruise of the *Wasp*.¹ (3) Cutting Cables under Fire at Cienfuegos (*thē en jway'gos*). (4) The Mutiny of the *Bounty*. (5) The Wreck of the *Birkenhead*.

¹ Roosevelt and Lodge, *Hero Tales from American History*.

LESSON XXXVI.

I. Memorize:—THE KNIGHT'S TOMB.

Where is the grave of Sir Arthur O'Kellyn?
Where may the grave of that good knight be?
By the side of a spring on the breast of Helvellyn,
Under the twigs of a young birch tree.
The oak that in summer was sweet to hear,
And rustled its leaves in the fall of the year,
Is gone,—and the birch in its stead is grown.—
The knight's bones are dust,
And his good sword rust;—
His soul is with the saints, I trust.

—*Samuel Taylor Coleridge*.

II. Theme:—THE FALL OF KHARTOUM.

In the month of March, 1884, General Gordon, who had been sent to effect the evacuation of the British from the Soudan, found himself hemmed in, in the city of Khartoum, by the followers of the Mahdi, or false prophet, and without any immediate chance of relief. From the first attack, March 12, until the fall of Khartoum ten months later, Gordon carried on the defence

of the city with consummate skill. His resources were small, his troops few, and his European assistants could be counted on the fingers of one hand. Yet he managed to convert his river steamers into iron-clads and to build new ones, to make and lay down mines, to place wire entanglements, and to execute frequent sorties, and for ten months kept up the spirits and courage of his followers and baffled a fanatic and determined foe.

A relief expedition was plainly necessary, yet the proceedings of the government were so dilatory that it was September before Lord Wolseley was able to leave England. Then everything was done that could be done, but the delay was fatal. Gordon himself had a strong presentiment of the end, for in his journal there is this in the entry of October 13, 1884: "We are a wonderful people; it was never our government which made us a great nation; our government has been ever the drag on our wheels. It is, of course, on the cards that Khartoum is taken under the nose of the expeditionary force, which will be *just too late*."

By the middle of January the state of the garrison was desperate. The Mahdi determined to storm the city before the relief could arrive, and made the attack in the early dawn of the twenty-sixth of January. The defence was but half-hearted, treachery may have been at work; at all events the garrison was too exhausted by privation to make a proper resistance, and the end came quickly. Gordon was killed on his way to the stone mission chapel which contained all his ammunition, and where possibly he meant to make a last

stand. The relief force arrived two days after—"just too late."

The news of Gordon's death was received with a burst of grief and indignation which knew no national limits. It was felt that a hero had been flung away. But Gordon did not die in vain or unavenged. Kitchener's victory of Omdurman in the summer of 1898, put an end forever to the sway of the Mahdi, and Gordon's death sealed the determination of the British to retain possession of Egypt.

III. Oral Composition.—From this lesson on it will be understood that the exercises in oral composition are to be founded on discussion of the theme, exercises in correct English, and discussion of principles of Narration, Description, Exposition, Argumentation and the Qualities of Style. Formal statement of the Oral Composition with each subsequent lesson will therefore be omitted.

IV. Principles.—The Sentence—2. Order of Words.

(i) **Inversion for Emphasis.**—We have previously noticed that the usual order of words may be reversed for the sake of easy transition from sentence to sentence (see p. 119). Inversion for emphasis also occurs. Compare these sentences:—

- { (a) Diana of the Ephesians is great.
- { (b) Great is Diana of the Ephesians.
- { (a) Conquer like Douglas, or die like Douglas.
- { (b) Like Douglas conquer, or like Douglas die.

The usual grammatical order of subject and predicate, verb and modifier, is seen in (a), but in (b) the

order is inverted. This unusual order attracts attention and gives emphasis to the part taking an unusual place.

EXERCISE.—Discuss the following sentences and improve the emphasis of emphatic parts by inversion:—(1) The help of man is vain. (2) The work went on day after day. (3) The matter with which this class of novel deals is dangerous. (4) Eliza cried, "What a pretty box! Did you bring it for me all this distance? I cannot thank you." (5) They did not cease to be friends, though they became rivals. (6) He that hath his quarrel just is thrice armed. (7) "It might have been" are the saddest of all words of pen or tongue. (8) The house was adorned without with beautiful creeping vines, and had fine paintings and statues within. (9) I trust that when you come next, I shall see you. (10) I do not love thee, Doctor Fell; I cannot tell the reason why; but I know full well this alone, I do not love thee, Doctor Fell.

V. Composition.—1. Write the story of the Fall of Khartoum.

2. Tell the story of any siege or capture, such as Ethan Allen and the capture of Ticonderoga, or the capture of Port Arthur.

LESSON XXXVII.

I. Memorize:—FROM "LINES TO COLUMBUS."

When shall the world forget
Thy glory and our debt,
Indomitable soul,
Immortal Genoese?

Not while the shrewd, salt gale
Whines amid shroud and sail,
Above the rhythmic roll
And thunder of the seas.

—*William Watson.*

II. Theme:—THE DISCOVERY OF AMERICA.

As they proceeded, the indications of approaching land seemed to be more certain, and excited hope in proportion. The birds began to appear in flocks, making toward the south-west. Columbus, in imitation of the Portuguese navigators, who had been guided in several of their discoveries by the motion of birds, altered his course from due west toward that quarter whither they pointed their flight. But, after holding on for several days in this new direction, without any better success than formerly, having seen no object during thirty days but the sea and the sky, the hopes of his companions subsided faster than they had risen; their fears revived with additional force; impatience, rage, and despair appeared in every countenance. All sense of subordination was lost. The officers, who had hitherto concurred with Columbus in opinion, and supported his authority, now took part with the private men; they assembled tumultuously on the deck, expostulated with their commander, mingled threats with their expostulations, and required him instantly to tack about and return to Europe. Columbus saw that it was vain to think of employing either gentle or severe measures to quell a mutiny so general and so violent. He promised solemnly to his men that he

would comply with their request, provided they would accompany him and obey his command for three days longer, and if, during that time, land were not discovered he would then abandon the enterprise, and direct his course toward Spain.

Enraged as the sailors were, and impatient to turn their faces again toward their native country, this proposition did not appear to them unreasonable; nor did Columbus hazard much in confining himself to a term so short. The presages of discovering land were now so numerous and promising that he deemed them infallible. For some days the sounding line reached the bottom, and the soil which it brought up indicated land to be at no great distance. The flocks of birds increased, and were composed not only of sea-fowl, but of such land-birds as could not be supposed to fly far from the shore. The crew of the *Pinta* observed a cane floating, which seemed to have been newly cut, and likewise a piece of timber artificially carved. The sailors aboard the *Niña* took up the branch of a tree with red berries perfectly fresh. The clouds around the setting sun assumed a new appearance; the air was more mild and warm, and during night the wind became unequal and variable. From all these symptoms, Columbus was so confident of being near land, that on the evening of the 11th of October, after public prayers for success, he ordered the sails to be furled, and the ships to lie to, keeping strict watch lest they should be driven ashore in the night. During this interval of suspense and expectation, no man shut his eyes, all kept upon deck, gazing intently toward that quarter where they expected

to discover the land which had so long been the object of their wishes.

About two hours before midnight, Columbus, standing on the forecastle, observed a light at a distance, and privately pointed it out to Pedro Gutierrez, a page of the queen's wardrobe. Gutierrez perceived it, and calling to Salcedo, comptroller of the fleet, all three saw it in motion, as if it were carried from place to place. A little after midnight, the joyful sound of *Land ! Land !* was heard from the *Pinta*, which kept always ahead of the other ships. But having been so often deceived by fallacious appearances, every man was now become slow of belief, and waited in all the anguish of uncertainty and impatience for the return of day. As soon as morning dawned, all doubts and fears were dispelled. From every ship an island was seen about two leagues to the north, whose flat and verdant fields, well stored with wood, and watered with many rivulets, presented the aspect of a delightful country. The crew of the *Pinta* instantly began the *Te Deum*, as a hymn of thanksgiving to God, and were joined by those of the other ships with tears of joy and transports of congratulation. They threw themselves at the feet of Columbus, with feelings of self-condemnation, mingled with reverence. They implored him to pardon their ignorance, incredulity, and insolence. They now pronounced the man whom they had so lately reviled and threatened, to be a person inspired by Heaven with sagacity and fortitude more than human, in order to accomplish a design so far beyond the ideas and conception of all former ages.

—Robertson. From "*History of America.*"

III. Principles—The Sentence—2. (ii) Order for Force.—A sentence has normally two emphatic places—the beginning and the end. Words that stand in either position acquire emphasis; they have what is sometimes called **sentence stress**. Words that stand in the middle hold an unemphatic place.

(i) Opening stress:—

The novel of character has this difference from all others—that it requires no coherency of plot.

(ii) Middle unstressed:—

Even a fool, *when he holdeth his peace*, is counted wise.

“Trade, *without enlarging our territories*, has given us a kind of additional Empire.”

(iii) Final stress:—

The two noblest things, which are *sweetness and light*.

His life was gentle; and the elements

So mix'd in him, that nature might stand up

And say to all the world, *This was a man!*

What I wanted was something cheap and small and handy, and of a stolid and peaceful temper; *and all these requirements pointed to a donkey.*

Of the opening and the final stress the latter is the more important, but as the emphasis of the former may be increased by **inversion** (see p. 132) the two frequently attain equality.

It follows from these peculiarities of stress that only emphatic parts should be found in emphatic positions, and that only unimportant parts should hold the unstressed position. “As in an army on the march, the fighting columns are placed front and rear, and the baggage in the centre, so the emphatic parts of a sen-

tence should be found either at the beginning or at the end, subordinate and matter-of-fact expressions in the middle." (Bain.)

Where there are two modifying expressions the longer usually takes the more emphatic position.

EXERCISE.—Discuss the following sentences and rearrange the parts to improve the emphasis:—(1) Cassius, there is no terror in thy threats. (2) Quoth the Consul, Let it be as thou sayest, Horatius. (3) You have quickly gone out, when I thought you slowly went out. (4) I see the Gladiator lie before me. (5) He said that the Spaniards looked on these barbarous pastimes with pleasure. (6) Our troops were forced to evacuate their position, after a loss of a hundred men, in spite of the utmost efforts of heroic courage. (7) I would never lay down my arms, never! never! never! if I were an American as I am an Englishman. (8) We might say: "Be true, if you would be believed," to every poet, to every writer.

IV. Composition.—1. Draw up a careful plan of the narrative of the "Discovery of America." Tell the story, following your outline.

2. Write an account of one of the following:—(1) The Landing of the Pilgrims at Plymouth. (2) The Discovery of the Mississippi. (3) The Dutch Settlement in Manhattan. (4) The Founding of Pennsylvania. (5) The Founding of Maryland. (6) The Early Settlement of Virginia. (7) Daniel Boone and the Founding of Kentucky. (8) The Discovery of Gold in California. (9) The Conquest of Mexico by Cortez.

LESSON XXXVIII.

I. Memorize:—FROM “ELEGY WRITTEN IN A COUNTRY CHURCHYARD.”

The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Await alike the inevitable hour.

The paths of glory lead but to the grave.

—*Thomas Gray.*

II. Theme:—THE DEATH OF WOLFE.

It was toward ten o'clock when, from the high ground on the right of the line, Wolfe saw that the crisis was near. The French on the ridge had formed themselves into three bodies, regulars in the centre, regulars and Canadians on right and left. Two field-pieces, which had been dragged up the heights at Anse du Foulon, fired on them with grape-shot, and the troops, rising from the ground, prepared to receive them. In a few moments more they were in motion. They came on rapidly, uttering loud shouts, and firing as soon as they were within range. Their ranks, ill ordered at the best, were further confused by a number of Canadians who had been mixed among the regulars, and who, after hastily firing, threw themselves on the ground to reload. The British advanced a few rods; then halted and stood still. When the French were within forty paces the word of command rang out, and a crash of musketry answered all along the line. The volley was delivered with remarkable precision. In the battalions of the

centre, which had suffered least from the enemy's bullets, the simultaneous explosion was afterward said by French officers to have sounded like a cannon-shot. Another volley followed, and then a furious clattering fire that lasted but a minute or two. When the smoke rose, a miserable sight was revealed: the ground cumbered with dead and wounded. The advancing masses stopped short and turned into a frantic mob, shouting, cursing, gesticulating. The order was given to charge. Then over the field rose the British cheer, mixed with the fierce yell of the Highland slogan. Some of the corps pushed with the bayonet; some advanced firing. The clansmen drew their broadswords and dashed on, keen and swift as bloodhounds. At the English right, though the attacking column was broken to pieces, a fire was still kept up, chiefly, it seems, by sharpshooters from the bushes and cornfields, where they had lain for an hour or more. Here Wolfe himself led the charge, at the head of the Louisbourg grenadiers. A shot shattered his wrist. He wrapt his handkerchief about it and kept on. Another shot struck him, and he still advanced, when a third lodged in his breast. He staggered, and sat on the ground. Lieutenant Brown, of the grenadiers, one Henderson, a volunteer in the same company, and a private soldier, aided by an officer of artillery who ran to join them, carried him in their arms to the rear. He begged them to lay him down. They did so, and asked if he would like a surgeon. "There's no need," he answered; "it's all over with me." A moment after one of them cried out: "They run; see how they run!" "Who run?" Wolfe de-

manded, like a man roused from sleep. "The enemy, sir. Egad, they give way everywhere!" "Go, one of you, to Colonel Burton," returned the dying man; "tell him to march Webb's regiment down to Charles River, to cut off their retreat from the bridge." Then, turning on his side, he murmured, "Now, God be praised, I will die in peace!" and in a few moments his gallant soul had fled.

—*Francis Parkman. "Monicalm and Wolje."*

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III. Principles—Correct English.¹—Written language must be correct in the use of words. The standard of correctness for us is the usage of the best writers of the present time. The pupil must gain the habit of self-criticism and become conscious of a standard of English.

1. There are words and constructions current among the uneducated which are not acceptable in writing.

VULGARISMS.—He *ain't* got to go. *I kind a* want to go. *Was* you going? He *hadn't ought* to go. He would not have *went*. We *seen* him go. He went *for* to see him. *Them* trees. That *there* book. This *here* dog. He acted *like* he wanted to go. I got the book *off* of John.

2. There are words which are no words—only abbreviated, maimed forms of words current in certain

¹ Errors in English have a relatively small place in this volume, because, as respects violations of grammar, they can be better treated in lessons in English Grammar, and because, as respects practice, they call for the ceaseless care of the teacher as he reads pupils' themes. The best errors to consider in the class are those collected from the compositions of the class. Books that treat of errors of English, with examples, are:—R. G. White, *Words and Their Uses*; A. Ayres, *Verbalist*; J. Scott Clark, *A Practical Rhetoric*; *The Standard Dictionary*, Appendix.

classes—sometimes making part of the *slang* of college or the street.

BARBARISMS.—Ad, gent, pants, pard, spec, photo, exam, co-ed, gym, a steal, to suicide, to suspicion, to burglarize, to enthuse.

3. There are words and constructions that pass in every-day speech that are out of place in writing. Written discourse usually avoids colloquial abbreviations:—

He doesn't for *He does not*; *You wouldn't* for *You would not*.

4. There are differences of usage in the English of the United States and Great Britain.

Cf. elevator, lift; railroad, railway; baggage, luggage; car (railroad), carriage; ticket-office, booking-office; beet, beet-root; vine (not grape-vine), creeper; editorial, leader; guess or reckon, fancy; to be *through* (one's dinner or work), to have finished; to go *right off*, directly, at once; *quite* warm, *very* warm.

5. There are various kinds of errors common in all incorrect writing—grammatical errors such as wrong plural forms, wrong case forms, wrong conjugations of verbs, especially wrong participial forms, wrong sequence of tenses, lack of concord of subject and predicate, misuse of the adjective for the adverb, double negatives for a single negative. Errors of this kind are called **solecisms**.

EXERCISE 1. Discuss the necessary corrections in the following:—(1) Who are you speaking to? (2) You are not the man whom I thought you were. (3) Every one of the boys have learnt their lesson well. (4) You are older than me. (5) She laid awake all night. (6) Nobody knows it but you and I. (7) Everybody is sure of themselves. (8) You go with your sister, and

leave Laura and May and I to go with mother. (9) You will get your share after May and I. (10) Neither example or precept are able to restrain him. (11) It was a different book than I expected. (12) Either you or I is to blame. (13) He don't improve his case by talking. (14) The number of the people were immense. (15) A number of men was seen going away. (16) Those sort of apples do not keep so good as these sort. (17) This is a phenomena rarely seen. (18) The music is tore. Can I have another copy?

2. Discuss the necessary corrections in the following:—(1) This phenomena is noticeable whenever the sun is sank. (2) Each of the pupils will read in their turn. (3) You look charmingly to-day. (4) It is nobody's else business but mine. (5) Let they alone be punished who have done the wrong. (6) He alone trusts those whom he knows are honest. (7) Neither praise or blame affect his course. (8) The jury have brought in their verdict. (9) Having lost his way, I sent out a party in search of him. (10) I saw no other man than he present. (11) You are older than her. (12) Nobody can help but be cross when their clothes are wet. (13) Will you try to personally influence all your associates. (14) I never heard of or seen such a terrible wreck. (15) I would John was here. (16) Clergymen more than those of other professions will use the book. (17) The man blamed it on me. (18) He was not there, at least not as I know on.

IV. Composition.—1. Write the story of the Death of Wolfe.

2. Write an account of one of the following:—(1) The Death of Julius Cæsar. (2) The Death of Nelson. (3) The Death of the Swiss Guards (Carlyle's *French Revolution*, II., vi., vii.). (4) The Death of Nathan Hale. (5) The Death of "Stonewall" Jackson. (6) The Death of Lincoln.

LESSON XXXIX.

I. Memorize:—FROM "THE BATTLE HYMN OF THE REPUBLIC."

Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He has loosed the fateful lightning of His terrible swift sword;
His truth is marching on.

I have seen Him in the watch-fires of a hundred circling camps;
They have builded Him an altar in the evening dews and damps;
I can read His righteous sentence by the dim and flaring lamps;
His day is marching on.

He has sounded forth the trumpet that shall never beat retreat;
He is sifting out the hearts of men before his judgment seat;
Oh! be swift, my soul, to answer him! be jubilant, my feet!
Our God is marching on.

—*Julia Ward Howe.*

II. Theme:—THE INAUGURATION OF WASHINGTON.

On the 14th of April, 1789, Washington received a letter from the President of Congress, notifying him of his election; and he proceeded to set out immediately for New York, the seat of government. An entry in his

diary, dated the 16th, says, "About ten o'clock I bade adieu to Mount Vernon, to private life, and to domestic felicity; and with a mind oppressed with more anxious and painful sensations than I have words to express, set out for New York with the best disposition to render service to my country in obedience to its call, but with less hope of answering its expectations."

His progress to the seat of government was a continual ovation. Old and young, women and children, thronged the highways to bless and welcome him. His whole progress through New Jersey must have afforded a strong contrast to his weary marchings to and fro, harassed by doubts and perplexities, with bale fires blazing on its hills, instead of festive illumination; when ringing of bells and booming of cannon, now so joyous, were the signals of invasion and maraud.

The inauguration took place on the 30th of April. At nine o'clock in the morning there were prayers put up for the blessing of Heaven on the government. At twelve o'clock the city troops paraded before Washington's door, and soon after the committees of Congress and heads of departments came in carriages. At half past twelve the procession moved forward, preceded by the troops; next came the committees and heads of departments in their carriages; then Washington in a coach of state, his aide-de-camp, Colonel Humphries, and his secretary, Mr. Lear, in his own carriage.

The oath was to be administered by the Chancellor of the State of New York, in a balcony in front of the senate chamber, and in full view of an immense multitude occupying the street, the windows, and even

roofs of the adjacent houses. All eyes were fixed upon the balcony, when, at the appointed hour, Washington made his appearance, clad in a full suit of dark brown cloth, of American manufacture, with a steel-hilted dress sword, white silk stockings, and silver shoe buckles. His hair was dressed and powdered in the fashion of the day, and worn in a bag and solitaire.¹

His entrance on the balcony was hailed by universal shouts and he was evidently moved by this demonstration of public affection. The Chancellor advanced to administer the oath prescribed by the Constitution, and Mr. Otis, the secretary of the Senate, held up the Bible on its crimson cushion. The oath was read slowly and distinctly, Washington at the same time laying his hand on the open Bible. When it was concluded he replied solemnly, "I swear—so help me God!" Mr. Otis would have raised the Bible to his lips, but he bowed down reverently and kissed it.

The Chancellor now stepped forward, waved his hand and exclaimed "Long live George Washington, President of the United States!" At this moment a flag was displayed on the cupola of the hall, on which signal there was a general discharge of artillery on the Battery. All the bells of the city rang out a joyful peal, and the multitude rent the air with acclamations.

—*Abridged from Washington Irving's "Life of Washington."*

¹ A loose tie of black silk resembling a ribbon.

III. Principles—Correct English.—6. Another frequent kind of error is called **impropriety**. Impro-

prieties arise from (i) Confusion of words of allied meaning, *e.g.*:—

The transitive verb *lay, laid, laid* with the intransitive verb *lie, lay, lain*.

The transitive verb *set, set, set* with the intransitive verb *sit, sat sat*.

The transitive verb *raise, raised, raised* with the intransitive verb *rise, rose, risen*.

The auxiliaries *shall* and *will*.

NOTE. *Shall* denotes futurity with obligation; *will* denotes futurity with intention, *will*. To denote mere futurity *shall* is used with the first person, *will* with the second and third:—

I shall go even if I do not wish to go. Shall I go, or shall I stay?

He will go, I am sure. Will he go, do you think?

He *shall* go, I will make him.

We shall go at ten o'clock. Shall you go earlier? (Anticipating the answer, I shall or shall not.)

We will go and you shall not stop us. Will you let us? (Anticipating the answer, We will or will not.)

The same usage applies to conditional sentences:—

I should go even if I did not want to. Should you?

I would go if I could. Would you?

He should go, though it cost him his life. Should he not?

He would go, in spite of all we could say. Would he not?

When the idea of *will* is expressed by *like* or *be glad*, etc., the use of *will* in the first person is unnecessary:—

I should like to go (=I would go) if I knew who were going.

Or (ii) confusion of words, because of some resemblance in form or sound, with words of different meaning; *e.g.*:—

Affect for effect; avocation for vocation; convict for convince; enormity for enormousness; observance for observation; negligence for neglect; expatiate for expiate; haply for happily; militate for mitigate.

Or (iii) confusion of synonyms—that is, the use of words having some resemblance of meaning instead of the exact word required.

Do not use party for man; individual for man; citizen for man; gentleman for man; lady for woman; female for woman; balance

(except in accounts) for rest or remainder; section for district; locate for live or settle; allude for refer; transpire for happen; aggravate for provoke; calculate, or reckon, or guess, for think or suppose; learn for teach; expect for suppose; endorse an opinion for approve; healthy (of food) for wholesome; likely for liable; posted for informed; mutual for common; less (with numbers) for fewer; quite a . . . for a fair . . .

EXERCISE I. Discuss the necessary corrections in the following:—(1) Nothing can prevent so great calamities as a tranquil mind. (2) People who think like you do are few. (3) He pled earnestly to be allowed to return the purse. (4) The armed men were obliged to be taken on board. (5) How distinctly does it recur to me, but I presume, more so to the hero, of an experience related to me some time ago. (6) It makes us kind of tired to hear him talk. (7) One result of my reading was my undertaking a trip in search of some beautiful scene which books told me that the wide world possessed. (8) Will you go to town at three or at four o'clock? (9) I will go as soon as you are ready. (10) I will not go without it clears off.

2. Discuss the necessary corrections in the following:—(1) The river has overflown its banks. (2) You have mistook your man. (3) Lay down and rest. (4) Raise up and look about you. (5) We laid down when we see him safe in camp. (6) The town is lain out with great regularity. (7) The sun had arose while we laid in bed. (8) Was you willing to walk such a distance before the weather was through raining? (9) The easiest thing of the two is to tell your father. (10) "Waverley" is one of the novels that never tires

one in re-reading. (11) The heat of passion as well as the indolence of indifference are to be avoided. (12) He injured instead of helped his cause. (13) You look pleasantly to-day. (14) Flowers smell sweetly. (15) This book is as good if not better than that.

IV. Composition.—Describe the inauguration of Washington or Lincoln.

CHAPTER IX.—BIOGRAPHY.

LESSON XL.

I. Memorize:—FROM "VERSES UPON HIS DIVINE POESY."

The soul's dark cottage, batter'd and decay'd
Lies in new light through chinks that Time hath made :
Stronger by weakness, wiser men become
As they draw near to their eternal home.
Leaving the old, both worlds at once they view
That stand upon the threshold of the new.

—*Edmund Waller.*

II. Theme:—JEANNE D'ARC, THE MAID OF ORLEANS.¹

Jeanne d'Arc was born in 1412, in the little village of Domrémy near the borders of Lorraine. She was the child of poor peasants, and from childhood she was kept busy tending the sheep. She spent many a dreamy day with her flocks, and in the evening she would creep to the fireside and listen to the tales told her of fairies and elves, and the legends of the Virgin and the saints. When she was thirteen years old she began to have visions herself, voices whispered in her ears, bright lights flashed before her eyes, and she seemed

¹ REFERENCE FOR READING. T. De Quincey, "Joan of Arc," in *Miscellaneous Essays*.

to see the figure of St. Michael, the warrior archangel. When she was eighteen the celestial voices became plainer, and seemed to her to bid her go and deliver France from the rule of the English.

The voices bade her go to Charles the Dauphin and promise him she would lead him to Orleans and to Rheims, and there see him crowned King of France. Slowly and in the face of continual opposition she succeeded in gaining an interview with Charles. When she came before him, he was standing undistinguished among the gentlemen of his court, but the simple girl knew him at once, and told him of her voices and of her mission. He believed in her, and placed his troops at her command. She rode at their head, a noble figure, clad all in armor, her consecrated banner in her hand, and by her side a consecrated sword found, as the voices had told her, buried in the old church of St. Catharine of Fierbois.

Leading ten thousand men-at-arms, she advanced to the relief of Orleans, which the English were besieging. She inspired her soldiers with her own enthusiasm, and they fought like heroes. In several engagements she displayed real generalship, and the English troops, infected by superstition, thought her a witch and fled when she appeared. The siege was raised and the French entered the city in triumph. Jeanne had her wish, and saw Charles crowned in Rheims, as all the kings of France had been before him.

Her work done, Jeanne wanted to return to Domrémy and her sheep. Her mission was accomplished, she said, and the voices would no longer guide her. But

the king would not spare her, and she went on, but without confidence, until she was taken prisoner by the Burgundians. They delivered her to the English, who gave her over to an ecclesiastic court at Rouen, before which she was tried and condemned for heresy. In so superstitious an age it is hardly surprising that they thought her success was due to witchcraft, and it seems superhuman to this day. She was burned in the market-place at Rouen, quiet and gentle and resolute to the last, and the Seine carried her ashes to the sea. On the spot where she was burnt, there stands a statue of "The Maid," as her countrymen still love to call her, and her name is enrolled among the saints of the Church.

III. Principles—Correct English. Taste.—Simplicity of language is to be preferred to ornateness. It is a hard lesson learning to trust to what is simple and noble in language, when big words and a parade of erudition seem imposing. And yet it is the simple and noble style that is most effective. Words, like people, have distinctions and associations. The use of words with vulgar associations, or of bombastic words, empty epithets, trite quotations, results in a style that lacks distinction and effect.

EXERCISE.—Discuss the errors in the following:—(1) He was most dead with the heat. (2) It is up to you to call him down. (3) You will have to hustle if you want to get ahead of Jack. (4) He's the best man I know in that line. (5) George has been making a visit to his parental domicile. (6) He will return in two weeks to the land of liberty and the home of the free.

(7) The obliging hotel clerk and the obsequious porter contributed their utmost attention to our every requirement. (8) The citizens of this free and enlightened republic will have an opportunity on Tuesday of exercising their inalienable and God-given birthright of the franchise. (9) The *affaire* of Monday night came off with great *éclat*; the Misses Oakes made their *début* in the *beau monde* and were "the observed of all observers." (10) It ain't no use, you're apt to make mistakes, and I'd ought to have some one else there. (11) The house was burglarized and the perpetrator, when captured, suicided. (12) I got the book off of John.

IV. Composition.—1. Tell the story of Jeanne d'Arc.

2. Tell the story of one of the following:—(1) William Tell. (2) William Wallace. (3) Robert Bruce. (4) St. Francis of Assisi. (5) Palissy the Potter. (6) William Penn. (7) Washington. (8) Lincoln. (9) General Lee.

3. Tell briefly the story of any biography you have read.

CHAPTER X.—EMBELLISHED INCIDENT.

LESSON XLI.

I. Memorize:—FROM “MARMION.”

The train from out the castle drew,
But Marmion stopp'd to bid adieu:—
“Though something I might plain,”¹ he said
“Of cold respect to stranger guest,
Sent hither by your King's behest,
While in Tantallon's towers I stay'd;
Part we in friendship from your land,
And, noble Earl, receive my hand.”—
But Douglas round him drew his cloak,
Folded his arms, and thus he spoke:—
“My manors, halls, and bowers, shall still
Be open, at my Sovereign's will,
To each one whom he lists,² howe'er
Unmeet to be the owner's peer.
My castles are my King's alone,
From turret to foundation-stone—
The hand of Douglas is his own;
And never shall in friendly grasp
The hand of such as Marmion clasp.”—(*Continued*, p. 161.)

—*Sir Walter Scott.*

¹ Complain.

² Pleases.

II. Theme:—THE RESCUE OF WAVERLEY.

Edward Waverley, a prisoner in the hands of the King's soldiers, is rescued by the followers of his friend, Fergus MacIvor, an ardent Jacobite.

The rays of the sun were lingering on the very verge of the horizon, as the party ascended a hollow and somewhat steep path, which led to the summit of a rising ground. The foremost of the band, being the stoutest and most active, had pushed on, and having surmounted the ascent, were out of ken for the present. Gilfillan, with the pedlar, and the small party who were Waverley's more immediate guard, were near the top of the ascent, and the remainder straggled after them at a considerable interval.

Such was the situation of matters, when the pedlar, missing, as he said, a little doggie which belonged to him, began to halt and whistle for the animal. This signal, repeated more than once, gave offence to the rigor of his companion, who signified gruffly that he could not waste his time in waiting for a useless cur.

"Very likely," answered the pedlar, with great composure; "but, ne'ertheless, I shall take leave to whistle again."

This last signal was answered in an unexpected manner; for five or six stout Highlanders, who lurked among the copse and brushwood, sprang into the hollow way, and began to lay about them with their claymores. Gilfillan, unappalled at this undesirable apparition, cried out manfully, "The sword of the Lord and of Gideon!" and drawing his broadsword, would probably have done as much credit to the good old

cause as any of its doughty champions at Drumclog, when, behold! the pedlar, snatching a musket from the person who was next him, bestowed the butt of it with such emphasis on the head of his late instructor in the Cameronian creed, that he was forthwith levelled to the ground. In the confusion that ensued the horse which bore our hero was shot by one of Gilfillan's party, as he discharged his firelock at random. Waverley fell with, and indeed under, the animal, and sustained some severe contusions. But he was almost instantly extricated from the fallen steed by two Highlanders, who, each seizing him by the arm, hurried him away from the scuffle and from the high road. They ran with great speed, half supporting and half dragging our hero, who could, however, distinguish a few dropping shots fired about the spot which he had left.

—*Sir Walter Scott. Abridged from "Waverley."*

III. Principles—Narration.—Note first, the sentences that serve as introduction to the incident, then observe the details of the incident, and the order (order of time) in which they are brought forward; notice how few details are selected to tell the story, and the many details omitted or merely suggested by general terms, "in the confusion," "a few dropping shots," etc.; observe, further, that the details chosen are all significant—each having a distinct bearing on the result—and together they offer a sufficient reason for the outcome of the action.

Introduction.

"The rays of the sun . . . a considerable interval." These sentences give the twilight, the broken and difficult path, the strag-

gling order of the march, which all made the rescue possible. Here we have the scene and situation out of which the action grows.

Details of the Narrative in Progressive Order.

"The pedlar, missing," etc., to end. The pedlar whistling as a signal; appearance of the Highlanders; attack and Gilfillan's defence; pedlar's attack on his companion; confusion in ranks; Waverley's horse shot; Waverley's fall in the scuffle; Highlanders hurry him off.

Conclusion.

"But he was almost instantly seized, . . . he had left." The rescue effected.

In this examination we see certain principles of effective narration:—

1. The Introduction.—The first sentences bring before us the scene and time of the action.

2. Sequence of Details.—Details in narration are presented, point by point, in the order of occurrence—in order of time.

3. Coherence of Details.—The details of the narration are interrelated, each contributing its part to the main result of the story. Each incident springs from the incidents that precede, or from the character of the persons of the story.

4. Choice of Details.—The story is told with few details; many actions are altogether omitted; stress is laid on the significant actions; together they account sufficiently for the outcome. The details are few, striking, and adequate.

IV. Composition.—**1.** Tell the story of the rescue of Waverley, following the outline above.

2. Tell the story of a rescue, suggested by this picture.



By permission of MM. Braun, Clément, et Cie.

3. Select the details of introduction, narration, conclusion in Scott's "Lochinvar" (*Marmion*, V., xii); make an outline of it as a narration; tell the story.

4. Select the details for Introduction, Narrative, Conclusion from the story told in the following poem; make a plan for your narrative similar to that on p. 157; tell the story of "The Cavalier's Escape":—

THE CAVALIER'S ESCAPE.

Trample! trample! went the roan,
Trap! trap! went the gray;
But pad! pad! PAD! like a thing that was mad,
My chestnut broke away.
It was just five miles from Salisbury town,
And but one hour to day.

Thud! THUD! came on the heavy roan,
 Rap! RAP! the mettled gray;
 But my chestnut mare was of blood so rare
 That she showed them all the way.
 Spur on! spur on!—I doffed my hat,
 And wished them all good-day.

They splashed through miry rut and pool,
 Splintered through fence and rail;
 But chestnut Kate switched over the gate—
 I saw them droop and tail.
 To Salisbury town—but a mile of down,
 Once over this brook and rail.

Trap! Trap! I heard their echoing hoofs
 Past the walls of mossy stone;
 The roan flew on at a staggering pace,
 But blood is better than bone.
 I patted old Kate and gave her the spur
 For I knew it was all my own.

But trample! trample! came their steeds,
 And I saw their wolf's eyes burn;
 I felt like a royal hart at bay,
 And made me ready to turn.
 I looked where highest grew the May,
 And deepest arched the fern.

I flew at the first knave's sallow throat;
 One blow, and he was down.
 The second rogue fired twice, and missed;
 I sliced the villain's crown:
 Clove through the rest and flogged brave Kate,
 Fast, fast to Salisbury town.

Pad! pad! they came on the level sward,
Thud! thud! upon the sand;
With a gleam of swords and a burning match.
And a shaking of flag and hand:
But one long bound and I passed the gate,
Safe from the canting band.

—*Walter Thornbury.*

5. Tell the story illustrated by the picture, "The Huguenot," by John Everett Millais.



"It is a scene supposed to take place on the eve of the massacre of St. Bartholomew's Day. Two lovers in the act of parting, the woman a Papist and the man a Protestant. The badge worn to distinguish the former from the latter was a white scarf on the left arm. Many were base enough to escape murder by wearing it.

The girl will be endeavoring to tie the handkerchief round the man's arm so as to save him; but he, holding his faith above his greatest worldly love, will be softly preventing her."—*John Everett Millais*.

6. Tell the story of Paul Revere's Ride (Longfellow, *Tales of a Wayside Inn*).

7. Tell the story in the picture in the frontispiece of this book.

8. Write an account of any one of the following incidents:—(1) "Incident of a French Camp" (Robert Browning). (2) "Lord Ullin's Daughter" (Thomas Campbell). (3) "The Wreck of the 'Hesperus'" (Longfellow). (4) Fitz-James and Roderick Dhu (Scott, *Lady of the Lake*, V., xii-xvi). (5) The Competition of the Archers (Scott, *Ivanhoe*, ch. xiii). (6) The Diver (Schiller). (7) "How they brought the Good News from Ghent to Aix" (Robert Browning). (8) The Siege of the Round House (Stevenson, *Kidnapped*, ch. x). (9) Tell the story of any incident in your own experience.

NOTE. In preparation for these compositions, the poems or extracts may be read aloud to the class, then discussed, after which the outline should be made on the blackboard and in the exercise books.

LESSON XLII.

I. Memorize:—FROM "MARMION."—(*Continued*).

Burn'd Marmion's swarthy cheek like fire,
And shook his very frame for ire,
And—"This for me!" he said,—
"An, 'twere not for thy hoary beard,
Such hand as Marmion's had not spared
To cleave the Douglas' head! . . .

And if thou saidst, I am not peer
 To any lord in Scotland here,
 Lowland or Highland, far or near,
 Lord Angus, thou hast lied!"—
 On the Earl's cheek the flush of rage
 O'ercame the ashen hue of age:
 Fierce he broke forth,—“And darest thou then
 To beard the lion in his den,
 The Douglas in his hall?
 And hopest thou hence unscathed to go?—
 No, by Saint Bride of Bothwell, no!
 Up drawbridge, grooms,—what, Warder, ho!
 Let the portcullis fall.”—

Lord Marmion turn'd—well was his need,
 And dash'd the rowels in his steed,
 Like arrow through the archway sprung,
 The ponderous grate behind him rung:
 To pass there was such scanty room,
 The bars, descending, razed his plume.

—*Sir Walter Scott.*

II. Theme:—THE TRAITOR'S DETECTION.

During the crusade of Richard Cœur de Lion the royal standard of England, while under the charge of Sir Kenneth and his stag-hound, Roswal, is stolen. Sir Kenneth is condemned to death, but his life is granted as a boon to a Saracen physician who has cured the King of fever. The physician, really Saladin, the Moslem king, sends Sir Kenneth back to King Richard, disguised as an Ethiopian slave and accompanied by the hound. The slave offers to detect the criminal if all the crusaders are passed in review before him and his dog.

Cœur de Lion (*cur del ē ong'*) stood on Saint George's Mount with the banner of England by his side. Meanwhile, the powers of the various Crusading princes, arrayed under their royal and princely leaders, swept in long order around the base of the little mound, and as those of each different country passed by, their com-

manders made a step or two up the hill, and made a signal of courtesy to Richard and to the Standard of England, "in sign of regard and amity," as the protocol of the ceremony heedfully expressed it, "not of subjection and vassalage."

The good King was seated on horseback about half way up the Mount, a morion¹ on his head, surmounted by a crown, which left his manly features exposed to public view, as, with cool and considerate eye, he perused each rank as it passed him and returned the salutation of the leaders. By his side stood the seeming Ethiopian slave, holding the noble dog in a leash. Over the King's head streamed the large folds of the banner, and as he looked at it from time to time, he seemed to regard a ceremony, indifferent to himself personally, as important, when considered as atoning an indignity offered to the kingdom which he ruled. Ever and anon his eyes were turned on the Nubian and the dog, and only when such leaders approached, as, from circumstances of previous ill-will, he suspected of being accessory to the theft of the standard, or whom he judged capable of a crime so mean.

At last the troops of the Marquis of Montserrat passed in order before the King of England. Before his goodly band came Conrad, garbed in such rich stuff that he seemed to blaze with gold and silver, and the milk-white plume, fastened in his cap by a clasp of diamonds, seemed tall enough to sweep the clouds. By cultivating Richard's humor he had attained a certain degree of favor with him, and no sooner was he come within his

¹ *Mô'rion*, open helmet.

ken than the King of England descended a step or two to meet him.

Conrad was commencing his reply with a smile, when Roswal, the noble hound, uttering a furious and savage yell, sprang forward. The Nubian, at the same time, slipped the leash, and the hound, rushing on, leapt upon Conrad's noble charger, and seizing the Marquis by the throat, pulled him down from the saddle. The plumed rider lay rolling on the sand, and the frightened horse fled in wild career through the camp.

"Thy hound hath pulled down the right quarry, I warrant him," said the King to the Nubian, "and I vow to Saint George he is a stag of ten tynes!¹—Pluck the dog off, lest he throttle him."

Cries arose of—"Cut the slave and his hound to pieces!"

But the voice of Richard, loud and sonorous, was heard clear above all other exclamations—"He dies the death who injures the hound! He hath but done his duty, after the sagacity with which God and nature have endowed the brave animal.—Stand forth for a false traitor, thou Conrad, Marquis of Montserrat! I impeach thee of treason!"

—*Sir Walter Scott. From "The Talisman."*

¹ Branches of horns,—figurative, splendid.

III. Principles—Narration.—Study the foregoing narrative. Notice first the sentences that serve as Introduction to the incident, giving the scene and situation; then observe the details of the incident, the order of their occurrence and their coherence; notice the many

details omitted or merely suggested; show that the details adduced are striking and vital, sufficient to account for the outcome; judge thereby if the principles of narration (as specified, p. 157) are illustrated in the extract.

Further, notice the increasing interest of the details—from the general march of the Crusaders, to the individual troops of Montserrat, to the Marquis himself, the attack of Roswal, the attempt on the dog's life, Richard's splendid impeachment of the traitor. This interest is deepened by various devices: first, the author uses striking situations (point them out) and dramatic language—direct narration in the crisis of the story (point to instances), and dramatic action (illustrate); and, second, all the while that the details are carrying us on to the outcome, we get no certain hint of the issue. Our curiosity is piqued and our imagination aroused as the chain of circumstances is built up; the plot thickens till the conclusion, when at once the issue finally surprises us, and at the same time satisfies all the demands of the plot. From this we may note additional principles of narration:—

5. Climax of Interest.—The details of the narrative are arranged in the order of their increasing importance, so that the interest becomes definite and deep as the conclusion is reached. As means to increase the plot-interest, striking situation, dramatic language, direct narration, etc., are employed.

6. The Dénouement.—The issue of the incident must be to some extent a surprise to the reader. The turn the story takes to set right all that has grown

tangled must be sharp and effective, else the story falls flat. The chief art of story-telling lies in building up the climax of interest and the surprise and effectiveness of the dénouement (*day noo' mong*).

7. The Conclusion.—The Conclusion states the final adjustment of the struggle between the forces brought into play in the details of the story; it must satisfy the demands of the plot and the curiosity and interest of the reader.

IV. Composition.—**1.** Tell the story of the “Traitor’s Detection,” following the plan and method of Scott.

2. Tell the story suggested by this picture.



3. Study the following story of the Statue of Justice

(Longfellow, *Evangeline*). Divide it into its parts. Draw up an outline. Tell the story, developing the narrative where possible:—

Once in an ancient city, whose name I no longer remember,
 Raised aloft on a column, a brazen statue of Justice
 Stood in the public square, upholding the scales in its left hand,
 And in its right a sword, as an emblem that justice presided
 Over the laws of the land, and the hearts and homes of the people.
 Even the birds had built their nests in the scales of the balance,
 Having no fear of the sword that flashed in the sunshine above them.
 But in the course of time the laws of the land were corrupted;
 Might took the place of right, and the weak were oppressed, and
 the mighty

Ruled with an iron rod. Then it chanced in a nobleman's palace
 That a necklace of pearls was lost, and ere long a suspicion
 Fell on an orphan girl who lived as maid in the household.
 She, after form of trial condemned to die on the scaffold,
 Patiently met her doom at the foot of the statue of Justice.
 As to her Father in heaven her innocent spirit ascended,
 Lo! o'er the city a tempest rose; and the bolts of the thunder
 Smote the statue of bronze, and hurled in wrath from its left hand
 Down on the pavement below the clattering scales of the balance,
 And in the hollow thereof was found the nest of a magpie,
 Into whose clay-built walls the necklace of pearls was inwoven.

4. Tell the story of one of the following:—(1) "Lucy Gray" (Wordsworth). (2) "Bell of Atri" (Longfellow, *Tales of a Wayside Inn*). (3) "The Sands of Dee" (Charles Kingsley). (4) "The Three Fishers" (Charles Kingsley). (5) Shylock and Antonio (Shakespeare's "Merchant of Venice," Act IV., or Lamb's *Tales from Shakespeare*). (6) The Trial by Combat (Scott's *Talisman*, ch. xxviii).

5. (1) An Adventure with Wolves. (2) An Escape

from Indians. (3) The Wreck of the ——. (4) An Adventure on the River. (5) A Dog's Heroic Deed. (6) A Rescue at a Fire. (7) A Rescue from Drowning. (8) The Mystery of the House at ——. (9) The Diary of ——. (10) Shooting the Rapids. (11) An Accident at Niagara Falls. (12) The scene of the story within the light of a street lamp; the time, when the light is near going out; the catastrophe simultaneous with the last flickering gleam (Hawthorne).

The pupil is required to gather the material for these compositions for himself or to imagine the details.

PART II.—DESCRIPTION.

CHAPTER I.—PLANTS, SHRUBS, TREES.

LESSON XLIII.

I. Memorize:—FORBEARANCE.

Hast thou named all the birds without a gun?
Loved the wood-rose, and left it on its stalk?
At rich men's tables eaten bread and pulse?
Unarmed, faced danger with a heart of trust?
And loved so well a high behavior,
In man or maid, that thou from speech refrained,
Nobility more nobly to repay?
O, be my friend, and teach me to be thine!

—*Ralph Waldo Emerson.*

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II. Theme:—THE TRAILING ARBUTUS.

The Trailing Arbutus, Mayflower, or Ground Laurel, as it is variously called, belongs to the heath family of plants, and is found in the woods or upland pastures during the month of April. Its slender stock is tough and woody-fibred, and trails close to the ground under dry leaves and dead grass. The oval leaf is an evergreen, also tough of fibre and rough to the touch, but usually worm-eaten and rust-spotted. The flower

spreads into five rounded points and varies in hue from an exquisite white to a deeply tinted rose. These blossoms are gathered in close clusters along the ends of the stalk and branches, and exhale a sweet and spicy fragrance. The entire plant, with its green and rusty leaves, hugs the earth so closely that often only the tips of the flower-clusters show here and there among the dried leaves. Nature, too, keeps fast the secret of its growth, and the *Arbutus* refuses to live in man's care for more than one or two seasons.

III. Principles—Description.—The purpose of description is to suggest to the mind of the reader the visual image or character of individual objects, scenes, and persons. The first necessity for skill in description is observation. The eye must be alert for the detail of form, color, sound, light, motion. Modern writers, such as Tennyson, Stevenson, Kipling, have as the foundation of their talent, a wonderful eye for the characteristics of nature and humanity. Stevenson had a scribbling book always at hand to note down whatever he saw when walking:—"As I walked, my mind was busy fitting what I saw with appropriate words; when I sat by the roadside, I would either read, or a pencil and a penny version-book would be in my hand, to note down the scene or commemorate some halting stanzas."

Description has two chief forms, consequent on the purpose of the description—**plain, scientific** description, the object of which is to teach, and **embellished or literary** description, the object of which is to move.

Scientific Description.—In the foregoing theme, the writer describing the Trailing Arbutus aims only at clearness, truth, and fulness. A plate might accompany such a description to ensure exactness, for the clear presentation of truth of fact is here all important. This kind of description is nothing more than a simple inventory of the qualities of the object, arranged in a methodical manner. All the details are brought together to give an inventory, as it were, of all the parts of the object, for the purpose of identification. Works of a scientific nature abound in such descriptions.

The Plan.—1. The **Introduction** offers a general definition of the Trailing Arbutus; its family relationship; and its habitat.

The Introduction involves:—(i) *The Statement of the Theme.*—To write clearly and effectively, a writer must know very definitely the theme of his discourse. In abstract themes especially, it is to his advantage to state the theme at once, and define its nature. It is to the reader's advantage also, for otherwise he cannot easily understand the general drift of the writer's thought, nor can he grasp his subsequent statements in their proper relation.

(ii) *Definition.*—Where the description is scientific in nature, the statement of the theme is usually accompanied by an exact definition of the object in the broad general relations. In literary description a general outline is preferred (see p. 175).

2. Then follows the **minute description**—stalk, leaf, individual flower, cluster, mode of growth, character,

This minute description is intended for identification; it must have sequence and fulness.

3. Continuity of Details.—The details are brought forward in a rational order: first, the body of the plant; then its leaves, then its individual flowers; then the clusters of flowers; then how the plant grows; finally, its essentially wild habit.

4. Fulness.—This orderly plan helps to ensure on the writer's part attention to all necessary details (economy and sufficiency of details), while it guides the reader to a clear and faithful mental image of the object.

IV. Composition.—**1.** Describe the Trailing Arbutus, following the preceding outline.

2. Give a scientific description of one of the following: (1) The Dandelion. (2) The Sunflower. (3) Hollyhocks. (4) The Sweetbrier. (5) The Violet. (6) Lilacs. (7) Magnolia. (8) The Wheat Plant. (9) The Buckwheat Plant. (10) Indian Corn. (11) The Ivy. (12) Seaweed.

3. Describe the Apple-tree:—Place of growth—Relation to the crab-apple—Trunk—Leaves ovate, woolly beneath, acute, crenate—Flowers—shape, colors, fragrance, cluster—Fruit—shape, color, fragrance, taste—Importance to mankind.

4. Describe one of the following:—(1) The Pear-tree. (2) The Peach-tree. (3) The Chestnut-tree. (4) The Elm. (5) The Willow. (6) The Grape-vine. (7) The Spruce and the Hemlock. (8) A Pine Forest.

CHAPTER II.—BIRDS AND INSECTS

LESSON XLIV.

I. Memorize:—FROM “THE GREEN LINNET.”

Upon yon tuft of hazel trees,
That twinkle to the gusty breeze
Behold him perched in ecstasies,
 Yet seeming still to hover;
There! where the flutter of his wings
Upon his back and body flings
Shadows and sunny glimmerings,
 That cover him all over.

My sight he dazzles, half deceives,
A bird so like the dancing leaves;
Then flits, and from the cottage eaves
 Pours forth his song in gushes;
As if by that exulting strain
He mocked and treated with disdain
The voiceless form he chose to feign,
 While fluttering in the bushes.

—*William Wordsworth.*

II. Theme:—“THE BOBOLINK.”

The happiest bird of our spring, and one that rivals the European lark in our estimation, is the bob-o-lincoln, or bobolink, as he is commonly called. He arrives when Nature is in all her freshness and fra-

grance—"the rains are over and gone, the flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtle is heard in the land."

This is the chosen season of revelry of the bobolink. He comes amidst the pomp and fragrance of the season; his life seems all sensibility and enjoyment, all song and sunshine. He perches on the topmost twig of a tree or on some long flaunting weed, and as he rises and sinks with the breeze, pours forth a succession of rich tinkling notes, crowding one upon another like the outpouring melody of the skylark, and possessing the same rapturous character.

As the year advances, as the clover blossoms disappear, and the spring fades away into summer, he gradually gives up his elegant tastes and habits, doffs his poetical suit of black, assumes a russet, dusty garb, and sinks to the gross enjoyments of common vulgar birds. His notes no longer vibrate on the ear; he is stuffing himself with the seeds of the tall weeds on which he lately swung and chanted so melodiously. He has become a gormand.

In a little while he grows tired of plain, homely fare, and is off on a gastronomical tour in quest of foreign luxuries. We next hear of him with myriads of his kind, banqueting among the reeds of the Delaware, and grown corpulent with good feeding. He has changed his name in travelling. Bob-o-lincoln no more, he is the *reed-bird* now, the much-sought titbit of Pennsylvania epicures. Wherever he goes, pop! pop! pop! every rusty firelock in the country is blazing away.

Does he take warning and reform? Alas, not he! Incorrigible epicure! again he wings his flight. The rice-swamps of the South invite him. He gorges himself among them almost to bursting; he can scarcely fly for corpulency. He has once more changed his name; and is now the famous *rice-bird* of the Carolinas.

Last stage of his career,—behold him spitted with dozens of his corpulent companions, and served up, a vaunted dish, on the table of some Southern epicure!

Such is the story of the bobolink, once spiritual, musical, admired, the joy of the meadows, and the favorite bird of spring; finally, a gross little sensualist who expiates his sensuality in the kitchen.

—*Washington Irving. Abridged from "The Birds of Spring."*

III. Principles—Embellished Description.—The chief distinction between scientific description and literary description lies in the difference of suggestion the two forms offer. Read the description of the Trailing Arbutus on p. 169 and then read Lowell's poem on the Dandelion,

Dear common flower, that grow'st beside the way,
Fringing the dusty road with harmless gold,

First pledge of blithesome May,
Which children pluck, and, full of pride, uphold,
High-hearted buccaneers, o'erjoyed that they
An Eldorado in the grass have found,
Which not the rich earth's ample round
May match in wealth—thou art more dear to me
Than all the prouder summer blooms may be.

—*James Russell Lowell.*

The poet's object is not to give facts but to give suggestions, to stimulate the mind to activity by bringing forward associations, especially the human associations and human import, of the thing described. The artist aims to give the life, color, movement, setting of the object, and so to stir our utmost interest in the thing described.

The Salient Characteristic.—The first necessity of artistic description is to see in the object its salient characteristic, and to present that, even if nothing else is presented. Dickens shows the value of this principle when he writes:—

In came Mrs. Fezziwig, one vast substantial smile.

The Misses Mould were chubby damsels, with peachy cheeks, distended, as though they ought of right to be performing on celestial trumpets.

Irving, in the theme above, aims, not at simple truth of detail, but at lively impressions; he would reproduce by his writing the joyousness of nature, the sunshiny song, the changes and chances of the bird's life. Notice the elements in this description that are not exactly matter-of-fact—the literary references, the comparisons, the figurative expressions and picturesque phrases. It is by reason of these additions to matter-of-fact that the description glows with life. Irving writes embellished description, full of suggestion. The bobolink comes, not in springtime, but when "Nature is in all her freshness and fragrance"; he ceases to sing, not in summer but "as the clover blossoms disappear." The bird does not change his plumage, but "doffs his poetical suit of black," etc. It is de-

scription, written not for purposes of science but of literature.

EXERCISE 1. Draw up a plain outline of Irving's Bobolink.

2. Point out, detail after detail, throughout the passage what is the scientific and what the literary element in each part of the description.

3. Point out the artistic elements in the description of the Green Linnet with which this Lesson opens.

IV. Composition.—1. Following the style of description in "The Trailing Arbutus," write a plain scientific description of the bobolink.

2. Following the method in Irving's account, write an artistic description of the bobolink, enriching the description with suitable picturesque expressions.

3. Write a plain description of any domestic bird.

4. Write a plain, accurate account of any American song-bird—the robin, the cat-bird, the Baltimore oriole, the wood-thrush, the pee-wee.

5. Write a literary description of city sparrows, or barn-swallows, or sand-martins.

6. Write a description of any game-bird—the quail, the partridge, the mallard duck, etc.

7. Describe and tell the story of any pet bird you have had or known.

CHAPTER III.—ANIMALS.



LESSON XLV.

I. Memorize:—FROM "THE LADY OF THE LAKE."

The stag at eve had drunk his fill
Where danced the moon on Monan's rill; . . .
But when the sun his beacon red
Had kindled on Benvoirlich's head,
The deep-mouthed bloodhounds' heavy bay
Resounded up the rocky way . . .
The antlered monarch of the waste
Sprang from his heathery couch in haste; . . .
Like crested leader proud and high,
Tossed his beamed frontlet to the sky;

A moment gazed adown the dale,
A moment snuffed the tainted gale,
A moment listened to the cry,
That thickened as the chase drew nigh;
Then, as the headmost foes appeared,
With one brave bound the copse he cleared,
And, stretching forward free and far,
Sought the wild heaths of Uam-Var.

—*Sir Walter Scott.*

II. Theme:—RAB.

There are no such dogs now. He belonged to a lost tribe. As I have said, he was brindled, and gray like Rubislaw granite; his hair short, hard, and close, like a lion's; his body thick-set, like a little bull—a sort of compressed Hercules of a dog. He must have been ninety pounds' weight, at the least; he had a large blunt head; his muzzle black as night, his mouth blacker than any night; a tooth or two—being all he had—gleaming out of his jaws of darkness. His head was scarred with the records of old wounds, a sort of series of fields of battle all over it; one eye out, one ear cropped as close as was Archbishop Leighton's father's; the remaining eye had the power of two; and above it, and in constant communication with it, was a tattered rag of an ear, which was forever unfurling itself, like an old flag; and then that bud of a tail, about one inch long, if it could in any sense be said to be long, being as broad as long—the mobility, the instantaneousness of that bud were very funny and surprising, and its expressive twinklings and winkings, the intercommunications between the eye, the ear, and it, were of the oddest and swiftest.

Rab had the dignity and simplicity of great size; and having fought his way all along the road to absolute supremacy, he was as mighty in his own line as Julius Cæsar or the Duke of Wellington, and had the gravity of all great fighters.

You must have often observed the likeness of certain men to certain animals, and of certain dogs to men. Now, I never looked at Rab without thinking of the great Baptist preacher, Andrew Fuller. The same large, heavy, menacing, combative, sombre, honest countenance, the same deep, inevitable eye, the same look,—as of thunder asleep, but ready,—neither a dog nor a man to be trifled with.

—*Dr. John Brown. From "Rab and his Friends."*

III. Principles—Description.—We have in the foregoing a description of a particular object. It is not a **general description**, true of a whole class of objects like that of "The Trailing Arbutus," and "The Bobolink." The details brought forward belong only to one special object; it is **particular description**.

EXERCISE.—Study the plan upon which the foregoing description is written.

IV. Composition.—1. Suppose the dog "Rab" were lost, write a plain, accurate description as an advertisement for his identification.

2. Supposing "Rab" were dead, write, as it were, his eulogy.

3. Describe in a letter written to a friend any dog well known to you.

4. Write a plain, scientific description of some wild

animal—the beaver, or gray squirrel, or ground-hog, or muskrat, or moose, or wolf, or wild-cat.

5. Write a plain, scientific description of some breed of dog—the Collie, or Newfoundland, or St. Bernard, or Greyhound, or Bull-dog.

6. Describe the kittens in the picture, p. 178.

7. Write an artistic description of some particular domestic animal:—(1) My First Pony, or My First Dog, or A St. Bernard Pup, or Our Cows.

8. Describe one of the following:—(1) A Horse Trade (cf. Westcott's *David Harum*, ch. i.). (2) Our Neighbor's Goat. (3) The Last Buffalo. (4) Animal Life in a Pond. (5) A Visit to a Zoological Garden or a Menagerie. (6) A Barn-yard. (7) A Horse Show. (8) A Cattle Show.

CHAPTER IV—NATURE—LANDSCAPE

LESSON XLVI.

I. Memorize:—FROM "MICHAEL."

If from the public way you turn your steps
Up the tumultuous brook of Green-head Ghyll,¹
You will suppose that with an upright path
Your feet must struggle; in such bold ascent
The pastoral mountains front you, face to face.
But, courage! for around that boisterous brook
The mountains have all opened out themselves,
And made a hidden valley of their own.
No habitation can be seen; but they
Who journey thither find themselves alone
With a few sheep, with rocks and stones, and kites
That overhead are sailing in the sky.
It is in truth an utter solitude.

—William Wordsworth.

¹ Narrow mountain gully.

II. Theme:—THE CATSKILLS.

Whoever has made a voyage up the Hudson, must remember the Kaatskill mountains. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height, and lording it over the surrounding country. Every change of season, every change of weather, indeed every hour of the day, produces some change in the magical hues and shapes of these mountains; and they are regarded by all the good wives, far and near, as perfect barometers. When the weather

is fair and settled, they are clothed with blue and purple and print their bold outlines in the clear evening sky; but sometimes, when the rest of the landscape is cloudless, they will gather a hood of gray vapors about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory.

At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from a village, whose shingle roofs gleam among the trees, just where the blue tints of the upland melt away into the fresh green of the nearer landscape.

—*Washington Irving. From "The Sketch-Book."*

III. Principles—Description.—1. Draw up a plan of the preceding description.

2. Point out in this description what is plain, scientific detail and what is embellished.

Point of View.—In the description of "The House of the Seven Gables," p. 205, Hawthorne chose his point of view outside the house, and described his scene from **one fixed point of view**. He introduced no detail that was not visible to him from that one point. In Irving's description of the Catskills we have a hint of a device of writers for describing various parts of a scene not visible from any one point. A building cannot be thoroughly described without seeing it from several points of view—at a distance, near at hand, inside from hall to room, etc. A river can be thoroughly presented only by noting its characteristic features at various points (see "Rapids on Winnipeg River," p. 186). A road is an ever-changing panorama. A village yields its picture only as we go from home to home and street

to street. How can all the details of a scene, not fully visible at one point of view, be presented? Irving here shows us. He imagines himself a traveller—he sees the mountains at a distance, then drawing near he distinguishes the details of the little village—smoke, shingle roofs, etc. This shifting point of view by which the details develop as we pass from point to point is called the **traveller's point of view**. It is a great aid to clearness, for it enables the writer to group the large general features of the scene from a distance, the particular details near at hand. It adds, too, a certain narrative interest to the description. It is indispensable when we wish, as in the case of a road or river, etc., to give a panoramic view.

IV. Composition.—1. Describe the Catskills, as if writing a brief article for a geography.

2. (i) Draw a map showing the situation of any range of hills or mountains with which you are familiar. (ii) State plainly and accurately the facts concerning your subjects—situation, height, extent, character of trees, minerals, farms, importance as water-shed, etc. (iii) Describe some aspect of natural beauty of the range in the spirit of Irving's description.

3. Describe a valley such as is pictured here:—

There lies a vale in Ida, lovelier
Than all the valleys of Ionian hills.
The swimming vapor slopes athwart the glen,
Puts forth an arm and creeps from pine to pine,
And loiters, slowly drawn. On either hand
The lawns and meadow-ledges midway down
Hang rich in flowers, and far below them roars
The long brook falling through the cloven ravine
In cataract after cataract to the sea.

4. Choose some fixed point of view as here, and describe what you can see in a View from a Barn Door:—

Through the ample open door of the peaceful country barn,
A sunlit pasture field with cattle and horses feeding,
And haze and vista, and the far horizon fading away.

Or, View from my Window, View from a Tower or Church Steeple or Mountain, View on the Prairie, View from Brooklyn Bridge.



5. Describe the scene in the picture here.

6. (1) The Adirondacks. (2) The Tennessee Mountains. (3) The Yosemite Valley. (4) The Rocky Mountains. (5) A Canyon in the Rockies. (6) The Cumberland Valley. (7) The Thousand Islands. (8) The Pictured Rocks of Lake Superior.

It is essential in this composition to write from knowledge—from actual observation of the thing to be described.

LESSON XLVII.

I. Memorize:—FROM "THE MILLER'S DAUGHTER."

Or from the bridge I lean'd to hear
The mill-dam rushing down with noise,
And see the minnows everywhere
In crystal eddies glance and poise,
The tall flag-flowers when they sprung
Below the range of stepping-stones,
Or those three chestnuts near, that hung
In masses thick with milky cones.

I loved the brimming wave that swam
Thro' quiet meadows round the mill,
The sleepy pool above the dam,
The pool beneath it never still,
The meal-sacks on the whiten'd floor,
The dark round of the dripping wheel,
The very air about the door
Made misty with the floating meal.

—*Alfred Tennyson.*

II. Theme:—RAPIDS ON WINNIPEG RIVER.

Many a dangerous rapid did we run in this way, but there was one that I shall never forget, the longest day I live; it scared us all, and was indeed enough to frighten the oldest voyageur (*vwah yah zher'*). Coming on to it from above we could not see what we were rushing into, but followed the lead of the Colonel's canoe, and before we knew where we were, we were in the middle of it. Imagine an enormous volume of water hurled headlong down a steep incline of smooth slippery rock against a cluster of massive boulders, over which it dashed madly with a roar like thunder, foaming along until it reached

the level below, where its exhausted fury subsided into circling eddies and deep treacherous whirlpools. Into this fearful abyss of water we dashed, old Michel boldly steering straight down the centre of it ; and as we tore down the incline at railroad speed, with the green white-tipped waves curling their monstrous heads high over the gunwale of the boat, we held our very breath for awe, and for a second or two forgot to row, till the sharp admonition of Michel aroused us from our stupor. By a great exertion of skill on the part of the two Indians the boat's head was turned sharply to the left, and caught the back-water of the eddy, in which we floated quietly and in safety, and gazed in utter bewilderment at the mighty rapid we had just run, with no worse accident than a good ducking. . . . It was the most dangerous rapid that we ran ; the slightest touch on one of those huge boulders and the boat must have gone to pieces instantaneously, crushed like a cockle-shell, and the crew would have been beyond human aid, for the whirlpools and eddies at the foot of the rapid would have sucked down the strongest swimmer.

—*G. L. Huyshe. From "The Red River Expedition."*

EXERCISE 1. Draw up an outline of the foregoing description.

2. The description of a rapid river involves details of (i) movement, (ii) mass, (iii) noise. Point out, in these classes, the expressions that convey these features of the scene.

3. (i) Show how the description gains by the human element involved in the description. (ii) Point out the elements that suggest danger.

III. Principles—Style. In all writing we may consider the subject and the manner of expression. Style results from the manner of expression. In all good writing certain qualities of style are essential and fundamental.

The first necessity of discourse is to be intelligible—we must tell what we wish to say in such a manner that our meaning cannot be misunderstood. Confusion and ambiguity in the meaning of words, disorderly arrangement of sentences and paragraphs, would render intercourse by means of words difficult, and make literature impossible. The first essential quality of writing is **Clearness**.

Yet a writer may be clear and not be effective. It is necessary not only to have what we write understood, but also to have it tell upon the reader. Every writer seeks not merely to express himself, but also to impress his words with some degree of strength or force. A second essential quality of style is **Force**.

Yet one may write clearly and forcibly, and because of faulty grammar or vulgar language, still be ineffective as a writer. Things offensive to good taste, vulgarisms, harshness of expression, coarseness, must be absent from good writing. On the other hand, some elevation and beauty in the treatment of a subject and in the flow of the language, are necessary to good writing. A third essential quality is **Taste** or **Beauty**. All writing then should be clear, forcible, and pleasing.

These qualities are present in all good style, yet writers differ in the extent to which they realize these qualities. Bunyan and Macaulay are writers who are pre-eminently

clear, Swift and Carlyle are pre-eminently forcible, while Keats and Ruskin have a style that is full of beauty.

Other writers have other qualities, as when we speak of the **simplicity** of Cowper or Wordsworth, the **abstruseness** of Milton or Browning, the **ornateness** of Tennyson; the **brevity** of Proverbs or the **diffuseness** and **prolixity** of Richardson; the **pathos** of Shakespeare, the **tenderness** of Lamb; the **ease** and **naturalness** and **grace** of Addison and Stevenson; the **wit** of Congreve and George Meredith, the **humor** of Goldsmith and Dickens, the **satire** of Swift and Thackeray; the **majesty** of Burke and Gibbon, the **sublimity** of Milton or Revelation.

Clearness—1. Choice of Words.—Our language is full of synonyms, yet few synonyms are so exact that the synonymous words may be used for one another without discrimination. Clearness demands that where several words have a common element of meaning, we must use the word that suggests the exact shade of meaning we require.

Though I am always *serious*, I do not know what it is to be *melancholy*.

One may be *in haste*, one should not be *in a hurry*.

EXERCISE.—1. Write sentences bringing out the differences in meaning of the following:—(1) Glance : glimpse. (2) Assault : attack. (3) Malice : spite. (4) Robbery : theft. (5) Illusion : delusion. (6) Observance : observation. (7) Occupation : occupancy. (8) Character : reputation. (9) Resolution : decision. (10) Difficulty : obstacle : hindrance.

2. Distinguish:—(1) Vacant : empty. (2) Lonely : solitary. (3) Nocturnal : nightly. (4) Continuous :

continual. (5) Farther : further. (6) Eternal : everlasting. (7) Beneficent : benevolent : philanthropic. (8) Sorry : grieved : hurt. (9) Marine : maritime : naval. (10) Resolute : stubborn : obstinate : self-willed.

3. Distinguish:—(1) Remember : recollect. (2) Answer : reply. (3) Persuade : convince. (4) Deceive : impose on. (5) Give : donate. (6) Peruse : read. (7) Propose : purpose. (8) Surrender : capitulate. (9) Excuse : forgive : pardon. (10) Ask : request : beg : beseech : supplicate : implore.

IV. Composition—1. Draw a map of the course of any small stream you know, from its source down, marking farms, townships, villages, or cities on its banks, and its end in lake, river, or sea.

State briefly and accurately the particulars of its course—source, direction, length, volume, nature of the country it traverses.

2. Describe any stream where you have gone fishing.

3. Study Tennyson's poem of "The Brook" and write a brief embellished description of any such stream you know of.

4. Choose a point of view on any lake, or bay, or sea-shore familiar to you, and describe the scene visible at that point.

5. (1) A Cruise along the Shores of ——. (2) A River in Flood. (3) The Breaking of the Dam at ——. (4) A River Ford. (5) A Trout Stream. (6) Running the —— Rapids. (7) The —— Canal. (8) Life on a Canal Boat. (9) New York Harbor (or Boston Harbor, or Hampton Roads, etc.). (10) The

Bay of Fundy. (11) The Great Lakes. (12) The Mississippi.

It is essential in the compositions on the foregoing themes that they should be written from the personal observation and experience of the writer.

LESSON XLVIII.

I. Memorize:—THE PRIMEVAL FOREST, FROM “EVANGELINE.”

This is the forest primeval. The murmuring pines and the hemlocks,

Bearded with moss, and in garments green, indistinct in the twilight,
Stand like the Druids of old, with voices sad and prophetic,
Stand like harpers hoar, with beards that rest on their bosoms.

Loud from its rocky caverns, the deep-voiced neighboring ocean
Speaks, and in accents disconsolate answers the wail of the forest.

—*Henry Wadsworth Longfellow.*

II. Theme:—THE MAINE WOODS.

The beauty of the road itself was remarkable. The various evergreens, delicate and beautiful specimens of the larch, arbor-vitæ, ball-spruce, and fir-balsam, from a few inches to many feet in height, lined its sides. In some places it was like a long front yard, the trees springing up from the smooth grass plots which uninterruptedly border it, and are made fertile by its wash; while it was but a step on either hand to the grim, untrodden wilderness, whose tangled labyrinth of living, fallen, and decaying trees only the deer and moose, the bear and wolf, can easily penetrate . . . Leap-
ing over a fence, we began to follow an obscure trail up

to the northern bank of the Penobscot. There was now no road further, the river being the only highway, and but half a dozen log-huts, confined to its banks, to be met with for thirty miles.

On either hand, and beyond, was a wholly uninhabited wilderness stretching to Canada. . . . The evergreen woods had a sweet and bracing fragrance; the air was a sort of diet-drink, and we walked on buoyantly in Indian file, stretching our legs. Occasionally there was a small opening on the bank, made for the purpose of log-rolling, where we got a sight of the river,—always a rocky and rippling stream. The roar of the rapids, the note of a whistler-duck on the river, of the jay and chickadee around us, and of the pigeon-woodpecker in the openings, were the sounds that we heard.

—*Henry Thoreau. "In the Maine Woods."*

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EXERCISE.—(i) Outline this description. (ii) Point out the various scenes of this description. (iii) Point out the passages uniting these by means of the traveller's point of view.

Principles—Style—Clearness—2. Ambiguous Words.
—Many words have double meanings. Such words must be used only where they convey the meaning intended.

3. Ambiguous References.—The proper placing of modifying words is essential to clearness. They must stand near the words they modify (see p. 129). Pronouns must stand near and clearly refer to the nouns they represent.

EXERCISE.—Remove the ambiguity of the following:

- (1) He wished for nothing more than a dictionary. (2) I cannot find one of my books. (3) We have discovered certain indications of the presence of Indians. (4) Common sense, Mr. Chairman, is what I want. (5) Brethren, we are met here for no earthly purpose. (6) The lad cannot leave his father, for if he leave him he will die. (7) Out of knowledge comes wisdom; we should therefore pursue it diligently. (8) There was an inn in the neighboring village, which they reached at ten o'clock. (9) He promised his father never to sell his estate. (10) Old English poetry was very different from what it now is. (11) The officer told the soldier that it would be worse for him if he did not keep his post, no matter what happened to him. (12) Any dog, found without his master, who, on being asked his name, refuses to give it, will be shot.

IV. Composition.—1. Describe (1) a wood or park familiar to you. (2) The Woods on the — Farm. (3) A Walk Through the Avenue. (4) A Cedar Swamp. (5) Timber Limit. (6) An Orchard. (7) A Ride Through the Forest. (8) A Forest Clearing. (9) The Dismal Swamp. (10) The Sequoias of the Mariposa Grove. (11) The Woods on Fire. (12) The Marshes. (13) Burnt Lands. (14) A Potato Field. (15) A Vineyard. (16) An Apple Harvest.

2. Describe this scene:—

A land of streams! some, like a downward smoke,
Slow-dropping veils of thinnest lawn, did go;
And some thro' wavering lights and shadows broke,
Rolling a slumbrous sheet of foam below.

They saw the gleaming river seaward flow
From the inner land: far off, three mountain-tops,
Three silent pinnacles of aged snow,
Stood sunset-flush'd: and, dew'd with showery drops,
Up-clomb the shadowy pine above the woven copse.

3. Describe the scene in this picture.



4. Describe, using the traveller's point of view, any great river:—(1) The Hudson (or the Charles, or Delaware, or Susquehanna, etc.). (2) A Trolley-ride or Drive by the Niagara River. (3) The St. Lawrence from an R. and O. Steamer. (4) A Canoe Trip from — to —.

CHAPTER V.—NATURE AND NATURAL PHENOMENA.¹

LESSON XLIX.

I. Memorize:—FROM “THE TASK: THE WINTER EVENING.”

Now stir the fire and close the shutters fast,—
Let fall the curtains, wheel the sofa round,
And while the bubbling and loud hissing urn
Throws up a steamy column, and the cups
That cheer but not inebriate, wait on each,
So let us welcome peaceful evening in.

—William Cowper.

II. Theme:—WINTER LANDSCAPE.

The wind has gently murmured through the blinds, or puffed with feathery softness against the windows, and occasionally sighed like a summer zephyr lifting the leaves along, the livelong night. . . . But while the earth has slumbered all the air has been alive with

¹ REFERENCES FOR READING. Suggestive readings will be found in the works of John Burroughs, *Winter Sunshine*, *Locust and Wild Honey*, *Birds and Poets*, *Pepacton*, *Wake Robin*; Henry Thoreau, *Walden*, *Essays*, etc.; Rudyard Kipling, *Jungle Books*, and *Just So Stories*; Ernest Ingersoll, *Wild Neighbors*, *Country Cousins*; Bradford Torrey, *Birds in the Bush*; C. C. Abbott, Ernest Thompson-Seton, Olive Thorne Miller, Mabel Osgood Wright, and others.

feathery flakes descending, as if some northern Ceres reigned, showering her silver grain over all the fields.

We sleep, and at length awake to the still reality of a winter morning. The snow lies warm as cotton or down upon the window-sill; the broadened sash and frosted panes admit a dim and private light, which enhances the snug cheer within. The stillness of the morning is impressive. The floor creaks under our feet as we move toward the window to look abroad through some clear space over the fields. We see the roofs stand under their snow burden. From the eaves and fences hang stalact'ites of snow, and in the yard stand stalag'mites covering some concealed core. The trees and shrubs rear white arms to the sky on every side; and where were walls and fences, we see fantastic forms stretching in frolic gambols across the dusky landscape, as if Nature had strewn her fresh designs over the fields by night as models for man's art.

—*Henry Thoreau. From "A Winter's Walk."*

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EXERCISE.—1. Draw up a formal outline of the preceding description.

2. This description impresses (i) the silence of the snow-fall and of the winter morning, (ii) the abundance, and (iii) varied forms of the snow. Write out in classes the expressions that convey one or other of these impressions.

3. Show that the point of view in this description is *fixed*, and that all details of the scene are brought forward from one fixed point.

III. Principles—Style—Force.—The second essential quality of style is **Force**. Force is the quality of writing by which the writer impresses his meaning and rouses interest. Force is gained in many ways.

1. Clearness and Force.—Clearness itself is a means of force, for confusion and ambiguity distract the attention from the thought, and weaken its impression.

2. Simplicity and Force.—Simplicity of words and of sentence structure contributes to force, for if we must pause to consider the meaning of difficult words and intricate constructions we lose sight of the thought itself.

Simplicity is gained (i) by the use of short terms rather than long ones; by definite, concrete terms rather than vague, abstract, flowery ones. The power of simple language has a supreme illustration in the language of the Bible.

Note the forcible effect of the concrete term in the following:—

{ Our *days* are few; or, All *flesh* is *grass*.
 { Human life is transitory.

This is our life from the *cradle* to the *grave*.

Some mute inglorious *Milton* here may rest.

(ii) By short sentences rather than complex, long ones. See p. 70.

(iii) By familiar illustrations and comparisons.

Do men gather grapes of thorns or figs of thistles?

Drown thyself? Drown cats and blind puppies!

EXERCISE.—Discuss how to gain force by simplicity in the following:—(1) His health will, I hope, ameliorate. (2) We extend you an invitation to be present.

(3) The superintendent is absent in connection with school business. (4) He will return at the earliest practicable period. (5) She performs on the piano beautifully. (6) Many men are *in poverty* who might have *won high positions in the community*. (Use concrete terms.) (7) Am I so degraded that I should ask for charity? (8) In that country we see the greatest extremes between riches and poverty, the military and the mercantile callings. (9) Maternal affection is more necessary to the child than scholastic discipline. (10) Does your Majesty imagine that Job's good conduct is the effect of mere personal attachment and affection? (Cf. Job i. 9.)

IV. Composition—1. Describe plainly and accurately some natural phenomenon:—(1) Snowflakes. (2) The Northern Lights. (3) Sun-dogs. (4) A Rainbow. (5) An Eclipse. (6) A Will-o'-the-Wisp. (7) A Mirage. (8) Dew. (9) Fog. (10) Kinds of Clouds. (11) A Cloudburst, etc.

2. Describe the aspect of a farm and farm-buildings, or a village or city, during a snowfall.

3. A Midsummer Day in the Country.

OUTLINE.—A hot summer day—stillness of trees, daisies, buttercups, birds, books; picture of the dusty road,—wagon, driver, only moving object seen; heat in air and fields; effect on cattle, insects; touch of contrast in the cool shadow of the bridge. Or, a midsummer day or night in the city.

4. Describe Autumn in the country, using the suggestions of the following:—

Filled was the air with a dreamy and magical light; and the landscape

Lay as if new-created in all the freshness of childhood.
 Peace seemed to reign upon earth, and the restless heart of the ocean
 Was for a moment consoled. All sounds were in harmony blended.
 Voices of children at play, the crowing of cocks in the farmyards,
 Whir of wings in the drowsy air, and the cooing of pigeons,
 All were subdued and low as the murmurs of love, and the great
 sun
 Looked with the eye of love through the golden vapors around him.

5. Describe some particular aspect of the day or night:—(1) Sunrise (cf. Longfellow's "Daybreak").
 (2) Evening. (3) Sunset. (4) Moon-rise. (5) A Winter Evening (in-doors or out-of-doors). (6) A Starry Night.

6. Describe a scene similar to this:—

The day is done, and the darkness
 Falls from the wings of Night,
 As a feather is wafted downward
 From an eagle in his flight.

I see the lights of the village
 Gleam through the rain and the mist,
 And a feeling of sadness comes o'er me
 That my soul cannot resist!

A feeling of sadness and longing,
 That is not akin to pain,
 And resembles sorrow only
 As the mist resembles the rain.

LESSON L.

I. Memorize:—SEA SONG.

A wet sheet and a flowing sea,
A wind that follows fast,
And fills the white and rustling sail,
And bends the gallant mast.
And bends the gallant mast, my boys,
While like the eagle free,
Away the good ship flies, and leaves
Old England on the lee.

There's tempest in yon hornèd moon,
And lightning in yon cloud;
And hark, the music, mariners!
The wind is wak'ning loud,
The wind is wak'ning loud, my boys,
The lightning flashes free;
The hollow oak our palace is,
Our heritage the sea.

—*Allan Cunningham.*

II. Theme:—A STORM BY THE SEA-SHORE.

When the day broke, it blew harder and harder. As we struggled on, nearer and nearer to the sea, from which this mighty wind was blowing dead on shore, its force became more and more terrific. Long before we saw the sea, its spray was on our lips, and showered salt rain upon us. The water was out, over miles and miles of the flat country adjacent to Yarmouth; and every sheet and puddle lashed its banks, and had its stress of little breakers setting heavily towards us. When we came within sight of the sea, the waves on

the horizon, caught at intervals above the rolling abyss, were like glimpses of another shore with towers and buildings.

The tremendous sea itself, when I could find sufficient pause to look at it, in the agitation of the blinding wind, the flying stones and sand, and the awful noise, confounded me. As the high watery walls came rolling in, and, at their highest, tumbled into surf, they looked as if the least would engulf the town. As the receding wave swept back with a hoarse roar, it seemed to scoop out deep caves in the beach, as if its purpose were to undermine the earth. When some white-headed billows thundered on, and dashed themselves to pieces before they reached the land, every fragment of the late whole seemed possessed by the full might of its wrath, rushing to be gathered to the composition of another monster. Undulating hills were changed to valleys, undulating valleys (with a solitary storm-bird sometimes skimming through them) were lifted up to hills; masses of water shivered and shook the beach with a booming sound; every shape tumultuously rolled on, as soon as made, to change its shape and place, and beat another shape and place away; the ideal shore on the horizon, with its towers and buildings, rose and fell; the clouds flew fast and thick; I seemed to see a rending and upheaval of all nature.

—*Charles Dickens. Adapted from "David Copperfield."*

EXERCISE.—(i) Is this description written from the traveller's point of view? (ii) Outline the description. (iii) The storm involves (a) force; (b) motion; (c) space. Point out, under these heads, the most striking de-

scriptive terms of the extract. (iv) The storm is described in part by stating its effect on the observer, introducing a personal interest; point out the chief descriptive touches that involve human experience.

III. Principles—Style—Force.—3. Emphatic Order of Words.—The emphatic places of the sentence and the unusual order for emphasis are discussed, pp. 132, 137.

4. Number of Words.—A great positive source of force lies in the number of words used. The great virtue of writing is **brevity**—to use just words enough for the full expression of the idea. Every additional word weakens the impression. If we are diffuse and prolix, our writing becomes merely tiresome.

At times, however, the idea calls for **amplification** of expression. The idea may be emphatic and we can express emphasis by repetition:—

O dark, dark, dark, amid the blaze of noon,
Irrecoverably dark, total eclipse
Without one hope of day!

Alone, alone, all, all alone!
Alone on a wide, wide sea!

Or we may express the idea by **periphrasis**. Shelley, desiring to name the evil reviewer of Keats's poems, calls him, "thou noteless blot on a remembered name." Swift, wishing to pour contempt on Defoe, speaks of him as "the fellow that was pilloried, I have forgot his name."

5. Contrast.—As black appears blackest upon white, so an idea may be expressed most forcibly by the introduction of its opposite—by **contrast**:—

This may be *play* to you, 'tis *death* to us.
Many are called, but *few* are chosen.

EXERCISE.—Use one or other of these means of force—brevity, amplification, contrast—to strengthen the following:—(1) I would never lay down my arms. (2) The hour of departure has arrived, and we go our ways—I to die and . . . (3) This is the sum and substance, the . . . of the gospel. (4) Courage graces a man but . . . him. (5) The miser hoards money, but the . . . it. (6) Idleness brings poverty, but . . . brings . . . (7) She looked pale and weak-looking. (8) The people I come in contact with are not blessed with the world's goods. (9) Dead men make no disclosures. (10) The end of man is an action, not a . . . (11) The Puritan hated bear-baiting, not because it gave pain to the bear, but because it gave . . . to the . . . (12) The poet is born, the poet is not made. (13) If I cannot live as a free man I prefer to die.

IV. Composition.—1. Describe, following Dickens as a model, one of the following:—(1) A Storm at — Beach. (2) A Thunder-storm in the City. (3) A Thunder-storm in the Country. (4) A Sail-boat (or launch) in a Storm. (5) A Snow-storm in the City. (6) A Snow-storm in the Country. (7) A Cyclone.

2. Describe one of the following:—using, where possible, the plan of a walk or drive:—(1) First Signs of Spring. (2) A Spring Landscape. (3) A Diary of Spring. (4) March. (5) A June Day (cf. Lowell, "Sir Launfal"). (6) A Summer Morning's Walk. (7) A Summer Day in School and in the Country. (8) The Dog Days. (9) Summer Night in the Tenements. (10) Moonlight (cf. "Merchant of Venice," Act V.).

(11) Signs of Fall. (12) The Trees in Autumn. (13) The End of Autumn (cf. Bryant's "Death of the Flowers"). (14) Trees in Winter. (15) The Lake Shore in Winter. (16) Slippery Walking. (17) Jack Frost as an Artist. (18) The First Snow-fall in the City. (19) St. Valentine's Day. (20) April Fools' Day.

CHAPTER VI.—BUILDINGS.

LESSON LI.

I. Memorize:—FROM “IN SCHOOL-DAYS.”

Still sits the school-house by the road,
A ragged beggar sunning;
Around it still the sumachs grow,
And blackberry vines are running.

Within, the master's desk is seen,
Deep-scarred by raps official;
The warping floor, the battered seats,
The jack-knife's carved initial.

The charcoal frescoes on its wall;
The door's worn sill betraying
The feet that, creeping slow to school,
Went storming out to playing.

—*John Greenleaf Whittier.*

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II. Theme:—THE HOUSE OF THE SEVEN GABLES.

There it rose, a little withdrawn from the line of the street, but in pride, not modesty. Its whole visible exterior was ornamented with quaint figures, conceived in the grotesqueness of a Gothic fancy, and drawn or stamped in the glittering plaster, composed of lime,

pebbles, and bits of glass, with which the wood-work of the walls was overspread. On every side, the seven gables pointed sharply toward the sky, and presented the aspect of a whole sisterhood of edifices, breathing through the spiracles of one great chimney. The many lattices, with their small, diamond-shaped panes, admitted the sunlight into hall and chamber, while, nevertheless, the second story, projecting far over the base, and itself retiring beneath the third, threw a shadowy and thoughtful gloom into the lower rooms. Carved globes of wood were affixed under the jutting stories. Little spiral rods of iron beautified each of the seven peaks. On the triangular portion of the gable, that fronted next the street, was a dial. The principal entrance, which had almost the breadth of a church-door, was in the angle between the two front gables, and was covered by an open porch, with benches beneath its shelter.

The deep projection of the second story gave the house such a meditative look, that you could not pass it without the idea that it had secrets to keep, and an eventful history to moralize upon. In front, just on the edge of the unpaved sidewalk, grew the Pyncheon Elm, which, in reference to such trees as one usually meets with, might well be termed gigantic. It had been planted by a great-grandson of the first Pyncheon, and, though now fourscore years of age, or perhaps nearer a hundred, was still in its strong and broad maturity, throwing its shadow from side to side of the street, overtopping the seven gables, and sweeping the whole black roof with its pendant foliage. It gave beauty

to the old edifice, and seemed to make it a part of nature.

—*Nathaniel Hawthorne. From "The House of the Seven Gables."*

III. Principles—Description. EXERCISE I. Discuss the plan of the description:—

Theme.

The House of the Seven Gables.

General Introduction.

Situation, general aspect.

Descriptive Details.

Exterior walls. Roof and chimney. Windows. Construction of stories and effect. Spiral ornaments. Entrance Suggestions of general mystery. Surroundings—elm-tree.

Conclusion.

Unity of the house with the landscape.

2. Examine the passage for the principles of description:—(i) the statement of the theme, (ii) the general introduction, (iii) the coherence of the details, (iv) the selection of a few salient characteristic details, (v) the conclusion.

3. Point out the phrases or sentences in this description that appeal to the imagination.

IV. Composition—1. Describe, following Hawthorne, the House of the Seven Gables.

2. Draw to a set scale a plan of the house or flat in which you live. Write a plain, accurate description of the house, following this outline:—

Introduction—stating the situation and setting of the object. General outline of the whole—likeness or unlikeness to dwellings in general, your interest in it. Exterior—walls, roof, entrance. Interior—rooms, furniture, decorations. General comment on its comfort, ugliness or beauty.

3. Draw a plan of the school that you attend, to a set scale; write a plain description of it.

4. Taking Whittier's lines, quoted above, as the suggestion, describe a school-house in the country.

5. Describe a Village Blacksmith's Shop, as in the picture below.



6. Describe an apartment house in a city.

7. Describe, adding what suggestions you can of natural beauty and human associations, the Mill-stream, Mill-dam and Flour-mill at —; or, The Mill-pond and Saw-mill at —; or, The Church and Churchyard at —.

8. Describe the situation and construction of any wild creature's building—a Kingfisher's Nest, an Oriole's Nest, a Honey-bee's Hive, a Spider's Web, a Beaver Dam.

9. Describe any mysterious house you may have noticed.

LESSON LII.

I. Memorize:—FROM "ENOCH ARDEN."

Long lines of cliff breaking have left a chasm;
And in the chasm are foam and yellow sands;
Beyond, red roofs about a narrow wharf
In cluster; then a moulder'd church; and higher
A long street climbs to one tall-tower'd mill;
And high in heaven behind it a gray down
With Danish barrows;¹ and a hazelwood,
By autumn-nutters haunted, flourishes
Green in a cuplike hollow of the down.

—*Alfred Tennyson.*

¹ Ancient grave mounds.

II. Theme:—A FARMHOUSE (DUTCH STYLE).

It was one of those spacious farmhouses, with high-ridged but lowly-sloping roofs, built in the style handed down from the first Dutch settlers; the low projecting eaves forming a piazza along the front, capable of being closed up in bad weather. Under this were hung flails, harness, various utensils of husbandry, and nets for fishing in the neighboring river. Benches were built along the sides for summer use; and a great spinning-wheel at one end, and a churn at the other, showed the various uses to which this important porch might be devoted. From this piazza was entered the hall, which formed the centre of the mansion and the place of usual residence. Here, rows of resplendent pewter, ranged

on a long dresser, dazzled the eyes. In one corner stood a huge bag of wool ready to be spun; in another a quantity of linsey-woolsey just from the loom; ears of Indian corn and strings of dried apples and peaches hung in gay festoons along the walls, mingled with the gaud of red-peppers; and a door left ajar gave a peep into the best parlor, where the claw-footed chairs and dark mahogany tables shone like mirrors; andirons, with their accompanying shovel and tongs, glistened from their covert of asparagus tops; mock-oranges and conch-shells decorated the mantel-piece; strings of various-colored birds' eggs were suspended over it; a great ostrich egg was hung from the centre of the room, and a corner cupboard, knowingly left open, displayed the immense treasures of old silver and well-mended china.

—*Washington Irving. From "The Sketch Book."*

EXERCISE.—Show how the foregoing offers (i) a general introduction, (ii) sequence and coherence of details from the traveller's point of view, (iii) a unified picture of the whole.

III. Principles—Style—Force—6. Figures of Speech.

—Any deviation for the sake of effect from the ordinary form or mode of expression is termed a **figure of speech**. Figures of speech are used because they are an aid to clearness or force or beauty of expression.

(i) Force is gained by such unusual forms of the sentence as the **interrogation** (p. 78), and the **exclamation** (p. 78), by the order for **climax** (p. 125), and for **contrast** (p. 202).

(ii) Figurative comparison, likewise, conveys clearly and impresses vividly the idea to be conveyed.

Simile.—Compare:—

{ He did not mingle in spirit with the crowd.
 { His soul *was like a star* and dwelt apart.

My love's like the red, red rose.

This figurative comparison, expressed by *like*, *as*, *as it were*, *seem*, etc., is called **simile** (*sim'il e*).

Metaphor.—The figurative comparison may be implied in the assertion:—

All flesh *is grass*.

Drink to me only with thine eyes
 And I will pledge with mine.

This implicit comparison is called **metaphor**.

(iii) **Synecdoche.**—We may wish to draw vivid attention to the significant part of the object spoken of, as when we say:—

All *hands* (*i.e.*, all men) to the pumps!

Some mute inglorious *Millon* here may rest,
 Some *Cromwell*, guiltless of his country's blood.

This use of the significant part for the whole, or of the individual for the species, or the concrete object for the group, is called **synecdoche** (*sin ek' dok ē*).

Metonymy.—Again we may write:—

Can *gray hairs* (*i.e.*, old age) make folly venerable?
 The paths of glory lead but to the *grave*.
 The hot weather *took the color out of their cheeks*.

This use of the striking detail associated with the idea is called **metonymy** (*mē ton' eh mē*).

EXERCISE.—Express forcibly by means of one of the preceding figures of speech:—(1) He slept like a . . . (2) She seemed as happy as a . . . (3) The snow lay like . . . upon the landscape. (4) But now we see as through . . . darkly. (5) A contented mind is like . . . ; a discontented mind like . . . (6) There was about him *an infinite number* of upturned faces. (7) *A short period of time* may destroy an empire. (8) His heart was . . . to receive and . . . to retain. (9) A sharp tongue is *the only thing* that grows keener in . . . with constant use. (10) They *oppress* the poor. (11) Like . . . thou art gone, and forever. (12) In the noontide heat every flower was *motionless*. (13) *The instruments of peace* are mightier than *the instruments of war*. (14) The reason is as plain as . . . (15) Perhaps in this neglected grave may lie unknown to fame *some poet* or *some statesman*.

IV. Composition.—1. Describe some building of historic or antiquarian interest, such as the following:—(1) An old Dutch Mansion. (2) The Van Cortlandt Manor, New York. (3) Fraunce's Tavern. (4) The Jewell Mansion. (5) Trinity Church, New York. (6) Washington's Headquarters at ——. (7) The Old South Church, Boston. (8) The Log House of the Pioneers.

Substitute other appropriate local themes if not familiar with these.

2. Describe some memorial of historic interest, such as (1) Grant's Tomb, New York City. (2) The Soldiers and Sailors' Memorial. (3) The Obelisk in Central

Park. (4) Stuyvesant's Tomb, St. Mark's Church.
(5) The Statue of Liberty, New York Harbor.

Substitute other appropriate local themes if not familiar with these.

3. Describe some public building, such as (1) The City Hall. (2) The Museum. (3) The Aquarium.
(4) The University.

4. Describe the house and its surroundings represented in this picture.



CHAPTER VII.—PERSONS.

LESSON LIII.

I. Memorize:—TRUE PERFECTION.

It is not growing like a tree
In bulk, doth make man better be;
Or standing long an oak three hundred year,
To fall a log at last, dry, bald, and sere;
A lily of a day
Is fairer far in May,
Although it fall and die that night—
It was the plant and flower of Light.
In small proportions we just beauty see;
And in short measures life may perfect be.

—Ben Jonson.

II. Theme:—HISTORICAL DESCRIPTION—PERSONAL APPEARANCE: OLIVER CROMWELL.

“His Highness,” says Whitelocke, “was in a rich but plain suit—black velvet, with cloak of the same; about his hat a broad band of gold.” Does the reader see him? A rather likely figure, I think. Stands some five feet ten or more; a man of strong, solid stature, and dignified, now partly military carriage: the expression of him valor and devout intelligence—energy and delicacy on a basis of simplicity. Fifty-four years old, gone April last; brown hair and mus-

tache are getting gray. A figure of sufficient impressiveness—not lovely to the man-milliner species, nor pretending to be so. Massive stature; big, massive head, of somewhat leonine aspect; wart above the right eyebrow; nose of considerable blunt aquiline proportions; strict yet copious lips, full of all tremulous sensibilities, and also, if need were, of all fiercenesses and rigors; deep, loving eyes—call them grave, call them stern—looking from under those craggy brows, as if in life-long sorrow, and yet not thinking it sorrow; thinking it only labor and endeavor: on the whole, a right noble lion-face and hero-face; and to me royal enough.

—*Thomas Carlyle. From "Oliver Cromwell's Letters and Speeches."*

EXERCISE.—Note the means by which the writer gives us a visual image of a striking figure. His introduction tells what the ordinary observer would notice—the clothes of the man. He then states his theme impressively by a rhetorical question, "Does the reader see him?" which makes us alert for the picture to follow. Then comes the general outline, all the more striking from its low pitch. General details follow on methodically,—stature, carriage, expression. Then more definite details are added,—age, hair, mustache, head, wart, nose, lips, brows, eyes. A general summary, now high-pitched, concludes.

III. Principles—Style—Force—6. Figures.—Other figures of speech that contribute to force in writing are **hyperbole** and **litotes**, **epigram**, and **irony**.

(iv.) **Hyperbole.**—Sometimes a high degree of effect

is attained by the rhetorical form of exaggeration or overstatement, called **hyperbole** (*hī per' bol ē*).

He is the very genius of famine.

This fellow, Shadow, presents no mark to the enemy; the foeman may with as great aim level at the edge of a penknife.

NOTE. Colloquial language is full of ineffective hyperbole, especially in its use of words like awful, terrible, perfect, lovely.

Litotes.—Sometimes a strong affirmation is got by understatement, especially by denying the opposite. This is called **litotes** (*lit' ō tēz*).

He is no saint.

I am a citizen of no mean city.

(v.) **Epigram**.—A forcible form of expression is the **epigram**, which in brief, pithy, and unexpected form, contains some shrewd generalization.

To err is human, to forgive divine.

The epigram is a frequent form of wit and humor:—

Give me the luxuries of life and I will dispense with the necessities.
Woman will be the last thing civilized by man.

(vi.) **Irony**.—A forcible as well as humorous effect can be produced by the use of words in a double sense—the one expressed being literal, the other understood—the real meaning being satiric or sarcastic.

I had my money and I had my friend. I lent my money to my friend. I lost my money and my friend.

EXERCISE.—Point out the nature and effect of the figure of speech in each of the following:—(1) Penny wise and pound foolish. (2) That man is no fool. (3) Pleasures are like poppies spread. (4) The child

is father to the man. (5) The more hurry, the less speed. (6) The State? I am the State! (Louis XIV.). (7) He is full of information, like yesterday's *Times*. (8) Why does he attack me? I never lent him money. (9) It was her thinking of others made you think of her. (10) Providence gives us our relations, but, thank heaven, we can choose our friends. (11) Is not a patron, my lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached the ground, encumbers him with help? ¹ (12) When you have too much to do, don't do it. (13) A soldier's life is not all beer and skittles. (14) No doubt but ye are the people, and wisdom shall die with you (Job xii. 2).

IV. Composition.—1. Imitate the foregoing in describing the personal appearance of Abraham Lincoln.

2. Study the portrait of some great man or woman and strive to tell what you see of the appearance and character of the person represented:—(1) Daniel Webster. (2) Longfellow. (3) Hawthorne. (4) Walt Whitman. (5) Tennyson. (6) Wordsworth. (7) Byron. (8) Shelley. (9) Sir Walter Scott. (10) George Eliot. (11) Mrs. Browning. (12) Tolstoi.

3. Describe any great man or woman you have seen.

¹ Dr. Johnson to Lord Chesterfield, who offered his help after Johnson had obtained recognition unaided.

LESSON LIV.

I. Memorize:—MARIE ANTOINETTE.

It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she just began to move in—glittering like the morning star, full of life, and splendor, and joy. Little did I dream, when she added titles of veneration to those of distant, enthusiastic, respectful love, that she should ever be obliged to carry the sharp antidote against disgrace concealed in that bosom; little did I dream that I should have lived to see such disasters fallen upon her in a nation of gallant men, in a nation of men of honor and of cavaliers. I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. But the age of chivalry is gone; that of sophisters, economists, and calculators has succeeded; and the glory of Europe is extinguished forever.

—*Edmund Burke. From "Reflections on the Revolution in France."*

II. Theme:—HISTORICAL DESCRIPTION—CHARACTER:
QUEEN ELIZABETH.

England's one hope lay in the character of the Queen. Elizabeth was now in her twenty-fifth year. Her moral temper recalled in its strange contrasts the mixed blood within her veins. She was at once the daughter of Henry and Anne Boleyn. From her father she inherited her frank and hearty address, her love of popularity and of free intercourse with the people, her dauntless courage, and her amazing self-confidence. Her harsh, manlike voice, her impetuous will, her pride, her furious outbursts of anger, came to her with her Tudor blood.

Strangely in contrast with these violent outlines of her father's temper stood the sensuous, self-indulgent nature she derived from Anne Boleyn. Splendor and pleasure were with Elizabeth the very air she breathed. Her delight was to move in perpetual progresses from castle to castle through a series of gorgeous pageants fanciful and extravagant as a Caliph's dream. She loved gaiety and laughter and wit. A happy retort or a finished compliment never failed to win her favor. She hoarded jewels. Her dresses were innumerable. Her vanity remained, even to old age, the vanity of a coquette in her teens. No adulation was too fulsome for her, no flattery of her beauty too gross. Her character, in fact, like her portraits, was utterly without shade. Of womanly reserve or self-restraint she knew nothing.

It was no wonder that the statesmen whom she outwitted held Elizabeth to be little more than a frivolous woman. But the Elizabeth whom they saw was far from being all of Elizabeth. The wilfulness of Henry, the triviality of Anne Boleyn played over the surface of a nature hard as steel, a temper purely intellectual, the very type of reason untouched by imagination or passion. Luxurious and pleasure-loving as she seemed, the young queen lived simply and frugally, and she worked hard. Her vanity and caprice had no weight whatever with her in state affairs. She had a quick eye for merit of any sort, and a wonderful power of enlisting its whole energy in her service. If in loftiness of aim the queen's temper fell below many of the tempers of her time, in the breadth of its range, in the universality

of its sympathy, it stood far above them all. Her political tact was unerring. Her nature was essentially practical and of the present. Her notion of statesmanship lay in watching how things turned out around her, and in seizing the moment for making the best of them.

"I have the heart of a king," she cried at a moment of utter peril, and to her subjects, who knew nothing of her manœuvres and "bye-ways," she seemed the embodiment of dauntless resolution. Brave as they were, the men who swept the Spanish Main or glided between the icebergs of Baffin's Bay never doubted that the palm of bravery lay with their queen. But the greatness of the queen rests above all on her power over her people. We have had grander and nobler rulers, but none so popular as Elizabeth.

—*John Richard Green. From "A Short History of the English People."*

EXERCISE.—Observe in the foregoing (i) The general theme in the topic sentence. (ii) The development of that theme throughout the description—ancestry, etc. (iii) Show how the general statement is supported by concrete examples. (iv) Show how the development is climacteric (see p. 125).

III. Principles—Style. Taste and Beauty.—Writing must be not only clear and forcible, it must satisfy good taste, and, if the subject permits, should have some elements of positive beauty.

Violations of Good Taste.—The standard of English is not a local standard nor an individual standard. By its very nature as a medium of intercourse and communication among all people it requires as its standard

the best usage of the best people of our own day. Violations of good taste occur in many forms:—

1. By the use of slang and colloquialisms (see pp. 141, 142).

2. By the use of dialect:—

Calculate for suppose; allow for think; carry for accompany; take or tote for carry; right for very.

3. By the use of cant phrases, trite quotations, worn-out proverbs, conventional bombast of an obsolete style of political oratory, mannerisms.

4. By the use of incongruous comparisons, mixed metaphors, etc.

The wood showed itself bisected by the highway as a head of thick hair is bisected by the white line of its parting.

The project is moving along; it is boiling; it will soon come to a head.

5. By the use of an inflated style—big words used where simple words would suffice—especially the exaggerated, shrieking style known sometimes as newspaper English (see p. 152).

6. By the useless parade of foreign words (see p. 152).

7. By the misuse of English words—confusion of synonyms, confusion of words of different meaning (see p. 147).

8. By errors of punctuation and capital letters, and by grammatical faults (see p. 142).

9. By errors of construction (see p. 142) and position (see p. 129).

10. By harsh, unpleasant combinations of words, by disagreeable repetitions, by perverse alliteration, by poetic rhythm in prose.

He *sighed* as he looked *aside*.

EXERCISE.—What objections on the ground of good English can be offered to the following?—(1) That there book is the most interesting of any in the library. (2) There were ten citizens in the street and not a one interfered. (3) That kind of a man is apt to make less mistakes. (4) The hawk raises as it flies toward a hill. (5) I was very much aggravated by his interference. (6) I can't help but like him. (7) Every pupil will take their book. (8) His eyes were injured so that he could not see any. (9) He did not set there ten minutes—not as I know on. (10) He administered a blow to him that floored him right off. (11) I anticipate you had a perfectly lovely time. (12) His accounts are irregular, and that looks badly. (13) Few people learn anything that is worth learning easily. (14) I have seldom or ever seen so elegant a garden. (15) He hadn't ought to have done it; I am kind of vexed at him. (16) I would be glad if you was to send us more. There is not enough for Jane and I here by any manner of means.

IV. Composition.—1. Imitate the foregoing theme in describing the character of George Washington.

2. Describe one of the following:—(1) Jefferson. (2) Alexander Hamilton. (3) General Grant. (4) General Lee. (5) Napoleon Bonaparte. (6) Nelson. (7) Wellington. (8) Bismarck. (9) Garibaldi.

3. Describe the characteristics of any one of the following illustrious women:—(1) Cleopatra. (2) Mary Queen of Scots. (3) Marie Antoinette. (4) Charlotte Corday. (5) Madame de Staël. (6) Madame Récamier. (7) George Sand. (8) Queen Victoria. (9) Florence Nightingale.

LESSON LV.

I. Memorize:—ROSE AYLMER.

Ah! what avails the sceptred race,
Ah! what the form divine!
What every virtue, every grace!
Rose Aylmer, all were thine.

Rose Aylmer, whom these wakeful eyes
May weep but may not see,
A night of memories and sighs
I consecrate to thee.

—*Walter Savage Landor.*

**II. Theme:—FICTITIOUS CHARACTER: RIP VAN
WINKLE.**

The great error in Rip's composition was an insuperable aversion to all kinds of profitable labor. It could not be from the want of assiduity or perseverance; for he would sit on a wet rock, with a rod as long and heavy as a Tartar's lance, and fish all day without a murmur, even though he should not be encouraged by a single nibble. He would carry a fowling-piece on his shoulder for hours together, trudging through woods and swamps, and up hill and down dale, to shoot a few squirrels or wild pigeons. He would never refuse to assist a neighbor, even in the roughest toil, and was a foremost man at all country frolics for husking Indian corn or building stone fences. The women of the village, too, used to employ him to run their errands, and to do such little odd jobs as their less obliging husbands would not do for them;—in a word, Rip was

ready to attend to anybody's business but his own; but as to doing family duty, and keeping his farm in order, he found it impossible.

In fact, he declared it was of no use to work on his farm; it was the most pestilent little piece of ground in the whole country; everything about it went wrong, and would go wrong in spite of him. His fences were continually falling to pieces; his cow would either go astray, or get among the cabbages; weeds were sure to grow quicker in his fields than anywhere else; the rain always made a point of setting in just as he had some out-door work to do; so that though his paternal estate had dwindled away under his management, acre by acre, until there was little more left than a mere patch of Indian corn and potatoes, yet it was the worst-conditioned farm in the neighborhood.

—*Washington Irving. From "The Sketch Book."*

III. Principles—Description.—This is a description of fictitious character—character which is created for the interest and pleasure of the reader, but which is just as human, just as real in its humanity, as historical character. The author emphasizes first the chief characteristic of Rip—his dislike of labor profitable to himself. Then he defines, amplifies, and illustrates this characteristic. Rip could labor—at unprofitable fishing or hunting. He could work—out of good-heartedness for neighbors. But he could not work his own farm. He explained his neglect of it by declaring it was an unlucky spot,—fences, cow, weeds, rain—all went wrong. General result as to the farm shows concretely by effect Rip's unfortunate disposition.

Style—Beauty.—There is a charm of beauty in good English; beauty is, indeed, the crowning charm of literature. It may show itself in the picturesque epithet, the happy figure of speech, the apt quotation, the symmetry and cadences of the sentences, the nobility and serenity of the thought. This quality is the gift that comes to us as we read and know and love great literature.

1. The picturesque epithet:—

The *breezy* blue; the *windy* towers.

There are few merrier spectacles than that of many windmills bickering in the breeze over a woody country; their *halting alacrity* of motion, their pleasant business, making bread all day with *uncouth gesticulations*, their air *gigantically human* as of a creature half alive, put a spirit of romance into the tamest landscape.

2. The happy figure of speech:—

His soul was like a star, and dwelt apart.

To marry is to domesticate the recording angel.

A roomy, painted cottage, embowered in fruit-trees and forest-trees, *flowers struggling in through the very windows*.

3. The apt quotation or allusion:—

It was not summer yet, but spring; and it was not gentle spring ethereally mild, as in Thomson's *Seasons*, but nipping spring with an easterly wind.

Whatsoever thy hand findeth to do, do it with thy whole might. Work while it is called to-day; for the night cometh, wherein no man can work.

4. The symmetry of the sentence. Symmetry, balance, parallel construction (see pp. 87, 88, 115).

My little body is aweary of this great world.

Government of the people, by the people, for the people.

Reading maketh a full man; conference, a ready man; writing, an exact man.

If their names were not found in the registers of heralds, they were recorded in the Book of Life.

5. The cadence of the sentence. This is the quality in good style seen when the writer, as he builds up his sentence, builds up at the same time the rhythm of his sentence, and as he completes his sentence finds that the rhythm is complete.

I were better to be eaten to death with a rust than scoured to nothing by perpetual motion.

If to do were as easy as to know what were good to do, chapels had been churches and poor men's cottages princes' palaces.

Such a rhythm is to be found also in the finest paragraphs.

EXERCISE 1. Discuss any elements of beauty in the description of Rip Van Winkle.

2. Discuss any elements of beauty in the following extracts:—(1) He was a type-hunter among mankind. He despised small game and insignificant personalities, whether in the shape of dukes or bagmen, letting them go by like seaweed. (2) These old fishermen on the banks of the Scheldt did not move any more than if they had been fishing in an old Dutch print. (3) Ten minutes after, the sunlight spread at a gallop along the hillside, scattering shadows and sparkles, and the day had come completely. (4) The wave breaking against the rock—one moment, a flint cave,—the next, a marble pillar,—the next, a fading cloud. (5) The wind kept freshening steadily, although slowly; plentiful hurrying clouds—some dragging veils of straight rain-shower,

others massed and luminous, as though promising snow—careered out of the north and followed me along my way.

IV. Composition.—1. Draw up a formal outline of the description in the theme. Describe Rip's character, following the plan and details of the model.

2. Read Irving's "Legend of Sleepy Hollow" (*The Sketch Book*), and describe the personal appearance and character of Ichabod Crane.

3. Describe the characters in Goldsmith's *Deserted Village*.

4. Make a character study from an eighteenth century essay:—Sir Roger de Coverley, Steele, *Spectator*, No. 2, March 2, 1711; Will Wimble, Addison, *Spectator*, No. 108, July 4, 1711; The Trunk-Maker, Addison, *Spectator*, No. 235, Nov. 29, 1711; Dick Minim, the Critic, Johnson, *Idler*, June 9, 16, 1759; Tom Folio, Addison, *Tatler*, No. 158, April 13, 1710; The Political Upholsterer, Addison, *Tatler*, No. 155, April 6, 1710.

Except the first, these are contained in *Eighteenth Century Essays*, ed. Dobson.

5. Give a brief description of the characters and their mutual relations in Hawthorne's *Scarlet Letter*, or Longfellow's *Evangeline*, or Shakespeare's *Macbeth*.

6. Describe (1) a character in a Shakespeare comedy; e.g., Falstaff, Jaques, Malvolio; Rosalind, Viola, Portia. (2) A character in a Shakespeare tragedy—Romeo, Hamlet, Macbeth; Juliet, Lady Macbeth, Cordelia. (3) A character from George Eliot—Adam Bede, Tom Tulliver, Tito Melema; Dinah Morris, Maggie Tulliver, Romola. (4) A character from Dickens—Micawber.

Pickwick, Sam Weller; Little Nell, Betsy Trotwood, Sairy Gamp. (5) A character from Sir Walter Scott; *e.g.*, Marmion, Roderick Dhu, Rob Roy; Ellen Douglas, Diana Vernon, Meg Merrilies.

LESSON LVI.

I. Memorize:—THE DYING GLADIATOR. FROM "CHILDE HAROLD."

I see before me the Gladiator lie;
He leans upon his hand,—his manly brow
Consents to death, but conquers agony.
And his drooped head sinks gradually low,
And through his side the last drops, ebbing slow,
From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
The arena swims around him,—he is gone
Ere ceased the inhuman shout which hailed the wretch
who won.

He heard it, but he heeded not—his eyes
Were with his heart, and that was far away;
He reck'd not of the life he lost nor prize,
But where his rude hut by the Danube lay,
There were his young barbarians all at play,
There was their Dacian mother—he, their sire,
Butchered to make a Roman holiday—
All this rushed with his blood—shall he expire,
And unavenged?—Arise, ye Goths, and glut your ire.
—*Lord Byron.*

II. Theme:—TYPE DESCRIPTION: THE COWBOY.

Certainly the man aspiring to the title of cowboy needed to have stern stuff in him. He must be equal

to the level of the rude conditions of the life, or he was soon forced out of the society of the craft. In one way or another the ranks of the cow-punchers were filled. Yet the type remained singularly fixed. It was as though the model of the cowboy had been cast in bronze in a heroic mould, to which all aspirants were compelled to conform in line and detail. The environment had produced its type. The cowboy had been born. America had gained another citizen, history another character.

He who sought to ride by the side of this new man, this American cowboy, needed to have courage and constitution, a heart and a stomach not easily daunted, and a love for the hard ground and the open sky. They were many who were fit so to ride. Of these the range asked no question. Let us not ask whence the cowboy came, for that is a question immaterial and impossible of answer. Be sure, he came from among those who had strong within them that savagery and love of freedom which spring so swiftly into life among strong natures when offered a brief exemption from the slavery of civilization. The range claimed and held its own.

Grim, taciturn, hard-working, faithful, it was this cowboy of the range who made the mainstay of the entire cattle industry. Without him there could never have been any cattle industry. He was its central figure and its reliance, at the same time that he was its creature and its product.

—*E. Hough. From "The Story of the Cowboy."*

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EXERCISE 1. (1) Discuss the paragraph divisions in the theme. (2) Select sentences that have some special merit in construction. (3) Point out and discuss the value of any figures of speech in the extract.

2. Show by various details that this description is one of a class, not of an individual.

3. Discuss the elements of beauty in the following:—
The hours of evening, when we once curtained in the friendly dark, sped lightly. Even as with the crickets, night brought to us a certain spirit of rejoicing. It was good to take the air; good to mark the dawning of the stars, as they increased their glittering company. It seemed, in some way, the reward and the fulfilment of the day. So it is when men dwell in the open air; it is one of the simple pleasures that we lose by being cribbed and covered in a house, that, though the coming of the day is still the most inspiring, yet day's departure, also, and the return of night refresh, renew, and quiet us; and in the pastures of the dusk we stand, like cattle, exulting in the absence of the load.

III. Composition.—1. Describe the Cowboy.

2. Make a study of one of the following Country Types:—(1) The Farmer. (2) The Truck Farmer. (3) The Farmer's Wife. (4) The Farmer's Boy. (5) The 'Hired Man.' (6) The "Hired Girl." (7) The Agent.

This and subsequent groups of studies may be distributed among members of the class; the best description of each type may be selected, and the whole group read aloud by the teacher or the writers.

3. Village Types.—Make a study of one of the following:—(1) The Country Doctor. (2) The Minister.

(3) The Postmaster. (4) The School-teacher. (5) The Blacksmith. (6) The Landlord. (7) A Village Oracle. (8) The Oldest Inhabitant. (9) A Local Celebrity.

4. City Types.—Make a study of one of the following:—(1) The Postman. (2) The Policeman. (3) The Milkman. (4) The Iceman. (5) The Cabman. (6) The Messenger Boy. (7) The Hotel Clerk. (8) The Bootblack. (9) The Organ-grinder. (10) The Man behind the Push-cart. (11) The Ward Politician.

5. The City Shop.—A study of one of the following types:—(1) The Saleswoman. (2) The Cash Girl. (3) The Habitual Shopper. (4) The Bargain-hunter. (5) The Shoplifter.

6. The Inland Steamer.—A study of one of the following:—(1) The Landing. View of steamer from the wharf—whistle—approach—bell rings to reverse engine—deck-hand waits with small rope coiled—throws to the wharf—hawser dragged out, loop over mooring post—gang-plank let down—some passengers go ashore, some on board—wharf-hands begin to handle freight—rush to and fro with trucks loaded with crates, barrels, boxes—a horse and wagon are put on board—sheep are driven on with difficulty—last call—belated passenger rushes up—all aboard—gang-plank drawn—engines start—water churns up white—whistle blows—off again. (2) The Captain. (3) The Mate. (4) The Deck-hand. (5) The Stoker. (6) The Cook. (7) The Tourist.

7. The Newspaper.—A study of one of the following types:—(1) The Reporter. (2) The Editor.

(3) The Composer. (4) The Pressman. (5) The Printer's Devil. (6) The Newsboy. (7) "Constant Reader."

8. Notes on the Passengers riding in Car No. — at — o'clock, on —.

9. The Railway.—A study of one of the following:—
(1) The Ticket Agent. (2) The Train-despatcher. (3) The Engineer. (4) The Fireman. (5) The Conductor. (6) The Brakeman. (7) The Flag-man. (8) The Commercial Traveller. (9) The Nervous Passenger.

10. National Types.—(1) Uncle Sam. (2) John Bull. (3) Johnny Canuck. (4) Paddy. (5) Sandy.

11. Historical Types.—(1) The Jacobite.¹ (2) The Puritan.² (3) The Cavalier.³ (4) The Chartist.⁴ (5) The Forty-niner. (6) The Down-easter. (7) The Knickerbocker. (8) The Acadian. (9) The Negro Slave. (10) The Immigrant. (11) The Voyageur. (12) The Jesuit Missionary.

¹ See Macaulay's *Epitaph of a Jacobite*.

² Green's *Short History of England*, ch. viii, sec. 1.

³ Scott's *Fortunes of Nigel*.

⁴ Kingsley's *Alton Locke*.

CHAPTER VIII.—ASSEMBLIES, GAMES, ETC.¹

LESSON LVII.

I. Memorize:—FROM "THE CROWDED STREET."

Let me move slowly through the street,
Filled with an ever-shifting train,
Amid the sound of steps that beat
The murmuring walks like autumn rain.

How fast the flitting figures come!
The mild, the fierce, the stony face;
Some bright with thoughtless smiles, and some
Where secret tears have left their trace.

They pass—to toil, to strife, to rest;
To halls in which the feast is spread;
To chambers where the funeral guest
In silence sits beside the dead.

—William Cullen Bryant.

II. Theme:—PERSONAL GROUPS: AT THE TOWN PUMP.

Noon, by the north clock! Noon, by the east! High noon, too, by those hot sunbeams which fall, scarcely aslope, upon my head, and almost make the water

¹ REFERENCES FOR READING. "A Quaker Meeting," Charles Lamb, *Essays*. "Spectacles," G. W. Curtis, *Prue and I*. "The Custom-house in Salem," Hawthorne, *Scarlet Letter*.

bubble and smoke in the trough under my nose. Truly we public characters have a tough time of it! Summer and winter nobody seeks me in vain; for, all day long, I am seen at the busiest corner, just above the market, stretching out my arms to rich and poor alike; and at night I hold a lantern over my head, both to show where I am and keep people out of the gutters.

At this sultry noontide, I am cupbearer to the parched populace, for whose benefits an iron goblet is chained to my waist. Like a dram-seller on the mall, at muster-day, I cry aloud to all and sundry in my plainest accents, and at the very tiptop of my voice—Here it is, gentlemen! Here is the good liquor! Walk up, walk up, gentlemen, walk up, walk up! Here is the unadulterated ale of father Adam. Walk up, gentlemen, walk up, and help yourselves.

It would be a pity if all this outcry should draw no customers. Here they come. A hot day, gentlemen. Quaff, and away again. Who next? Oh, my little friend, you are let loose from school, and come hither to scrub your blooming face, and drown the memory of certain taps of the ferule, and other school-boy troubles, in a draught from the Town Pump. Take it, pure as the current of your young life. Take it, and may your heart and tongue never be scorched with a fiercer thirst than now. This thirsty dog, with his red tongue lolling out, does not scorn my hospitality, but stands on his hind legs, and laps eagerly out of the trough. See how lightly he capers away again!

One o'clock. Nay then, if the dinner-bell begins to speak, I may as well hold my peace. Here comes a

pretty young girl of my acquaintance, with a large stone pitcher for me to fill. May she draw a husband while drawing her water, as Rachel did of old. Hold out your vessel, my dear! There it is full to the brim; so now run home, peeping at your sweet image in the pitcher as you go; and forget not, in a glass of my own liquor, to drink—"Success to the Town Pump."

—*Nathaniel Hawthorne. Abridged from "Twice Told Tales."*

III. Principles—Description.—The theme here treated is the various people who come to the Town Pump. The method of description is fresh and interesting. By attributing personality to the Pump, and writing the description as if it were observations of the central object, the author secures a unity of treatment and an element of personal interest that enhances the value of the descriptions. Note that the author chooses a significant moment for the Pump's meditation. Point out the elements that give the quality of **humor** to this extract.

Composition.—1. Following the plan and method in the preceding description, write one of the following:—
(1) Remarks from the Town Clock. (2) Reflections of a Mirror. (3) A Book's Opinions of Its Readers. (4) A Piano's Memories of Its Players. (5) A Horse's Opinions of Mankind.

2. Parties of Pleasure.—Describe with special reference to the persons present, one of the following:—
(1) A Picnic Party. (2) A Christmas Party. (3) A Dinner Party. (4) Afternoon Tea. (5) A Ball. (6) Our Camping Party. (7) A Church Social. (8) At the Skating-rink. (9) A Street-car.

3. Assemblies.—Describe one of the following, as if you were writing a newspaper report:—(1) The —— Concert. (2) A Public Meeting. (3) A Meeting of the —— Club. (4) Visitors in Town. (5) The —— Trial (a court-room scene).

Determine the detail that is of chief interest and give it prominence. Seize on the leading characteristic and make all details illustrate the dominant idea.

4. Street Scenes in the City.—Describe one of the following, having regard chiefly to the persons concerned:—(1) The People We Pass in the Street. (2) Going to Work. (3) Street Workmen—Digging a Sewer, Making a Road. (4) Filling the Watering-cart. (5) An Accident. (6) A Runaway. (7) The Passing of the Fire-engine. (8) A Fire. (9) A Riot. (10) Election Returns. (11) Departure of the Soldiers. (12) News of the Victory. (13) The Soldiers' Return. (14) School is Out. (15) Six o'Clock, at a Factory Door.

CHAPTER IX.—VILLAGES, TOWNS, AND CITIES.¹

LESSON LVIII.

I. Memorize:—COMPOSED UPON WESTMINSTER BRIDGE, SEPTEMBER 3, 1802.

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This city now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendor, valley, rock, or hill;
Never saw I, never felt, a calm so deep!
The river glideth at his own sweet will;
Dear God! The very houses seem asleep,
And all that mighty heart is lying still.

—William Wordsworth.

II. Theme:—LONDON.

I have passed all my days in London, until I have formed as many and intense local attachments as any of you mountaineers can have done with dead nature.

¹ REFERENCES FOR READING. For further descriptive passages, see George Eliot, *Adam Bede*, ch. i; *Silas Marner*, ch. i and ch. vi; Mrs. Gaskell, *Cranford*, ch. i; Kipling, *The City of Dreadful Night*; Carlyle, *Sartor Resartus*, bk. i, ch. iii.

The lighted shops of the Strand and Fleet Street; the innumerable trades, tradesmen, and customers, coaches, wagons and playhouses; all the bustle and wickedness round Covent Garden; the watchmen, drunken scenes, rattles; life awake, if you are awake, at all hours of the night; the impossibility of being dull in Fleet Street; the crowds, the very dirt and mud, the sun shining upon houses and pavements; the print-shops, the old book-stalls, parsons cheapening books, coffee-houses, steams of soup from kitchens, the pantomimes—London itself a pantomime and a masquerade—all these things work themselves into my mind, and feed me without the power of satiating me. The wonder of these sights impels me into night-walks about her crowded streets, and I often shed tears in the motley Strand from fulness of joy at so much life. . . . Streets, streets, streets, markets, theatres, churches, Covent Gardens, shops sparkling with pretty faces of industrious milliners, neat sempstresses, ladies cheapening, gentlemen behind counters lying, authors in the street with spectacles, . . . lamps lit at night, pastry-cooks' and silver-smiths' shops, beautiful Quakers of Pentonville, noise of the coaches, drowsy cry of mechanic watchman at night, with bucks reeling home drunk; if you happen to wake at midnight, cries of 'Fire,' and 'Stop thief'; inns of court, with their learned air, and halls, and butteries, just like Cambridge colleges; old book-stalls, *Jeremy Taylors*, *Burtens on Melancholy*, and *Religio Medicis* on every stall. These are thy pleasures, O London with-the-many-sins!

—Charles Lamb. *From Two Letters.*

EXERCISE I. Point out how the writer gives the sense of crowd and multitude and variety in this description.

2. Point out how the writer gives the sense of noise, bustle, animation in this extract.

3. Point out how and why Wordsworth's description of London (quoted at the head of the Lesson) differs from Lamb's.

4. Point out any elements that give to Wordsworth's description the quality of **harmony**.

IV. Composition.—1. The Village (Town or City) I live in.

2. The Street I live in.

3. Atlantic City, Coney Island, Castine, or other sea-side resort.

Use the form of a letter.

4. Visit, note particulars of, and describe any place of industry:—Railroad shops; a knitting factory; a cotton factory; a canning factory; a cheese factory; a planing factory; a shingle-mill; a brewery; a coal-mine; a foundry; a wharf or pier; a ship-yard; a laundry; a photographer's studio; a printing-office; a newspaper office; a telegraph office; a departmental store.

5. Write a letter describing some human settlement you have observed when absent from home:—(1) An Indian Village. (2) The Cliff-dwellers. (3) A Lumbering Camp. (4) A Gypsy Encampment. (5) A Soldiers' Encampment. (6) A Camp in the Woods.

LESSON LIX.

I. **Memorize:**—FROM "FORWARD'S THE CRY!"

Forward! Hark, forward's the cry!
 One more fence and we're out in the open,
 So to us at once, if you want to live near us!
 Hark to them, ride to them, beauties! as on they go,
 Leaping and sweeping away in the vale below!
 Cowards or bunglers, whose heart or whose eye is slow,
 Find themselves staring alone.
 So the great cause flashes by.

—Charles Kingsley.

II. **Theme:**—NARRATIVE DESCRIPTION—SCENES OF ACTION: A FOX HUNT.¹

A faint but knowing whimper drove other thoughts out of all heads, and Lancelot began to stalk slowly with a dozen horsemen up the wood-ride, to a fitful accompaniment of wandering hound-music, where the choristers were as invisible as nightingales among the thick cover. And hark! the sweet hubbub suddenly crashed out into one jubilant shriek, and then swept away fainter and fainter among the trees. The walk became a trot—the trot a canter. Then a faint melancholy shout at a distance, answered by a 'stole away!' from the field. Then red coats flashing like sparks of fire across the gray gap of mist, then a whipper-in bringing up a belated hound, burst into the path-way, smashing and plunging, with shut eyes, through ash-saplings and hassock-grass;

¹ REFERENCES FOR READING. A Football Rush, Hughes, *Tom Brown's School-days*. A Cricket Match, Dickens, *Pickwick Papers*. A Gambling Party, Disraeli, *The Young Duke*. A Polo Match, Rudyard Kipling, "The Maltese Cat," in *The Day's Work*. A Prize Fight, R. H. Davis, *Gallegher*.

then a fat farmer, sedulously pounding through the mud, was overtaken and bespattered in spite of all his struggles;—until the line streamed out into the wide and rushy pasture, and right ahead, chiming and jangling sweet madness, the dappled pack danced and wavered through the veil of mist.

On and on—down the wind and down the vale; and the canter became a gallop, and the gallop a long, straining stride; and a hundred horse-hoofs crackled like flame among the stubbles and thundered fetlock-deep along the heavy meadows; and every fence thinned the cavalcade, till the madness began to stir all bloods, and with grim, earnest, silent faces the initiated few settled themselves to their work, till the rolling grasslands spread out into flat black open fallows, and here and there a long melancholy line of tall elms, while before them the high chalk ranges gleamed above the mist like a vast wall of emerald enamelled with snow, and the winding river glittering at their feet.

The hounds caught sight of the fox, burst into one frantic shriek of joy—and then a sudden and ghastly stillness, as mute and breathless they toiled up the hillside, gaining on their victim at every stride. The patter of the horse-hoofs and the rattle of rolling flints died away above. . . . In the road beyond them the hounds were just killing their fox, struggling and growling in fierce groups for the red gobbets of fur, a panting, steaming ring of horses round them.

— *Charles Kingsley. Adapted from "Yeast."*

EXERCISE I. (i) From what point of view is the hunt described? Show that all the details are brought for-

ward from the point of view chosen. (ii) Point out a number of expressions that convey the idea of swift physical movement. (iii) Select expressions that suggest excitement. (iv) Show that there is a climax in the development of the scene. (v) Show how the writer blends the beauty of nature with the description of the hunt.

2. Discuss the elements in the foregoing description that give it the qualities of (i) vividness, (ii) animation.

IV. Composition.—1. Describe, in the style of Kingsley's Fox-hunt, any sport that you have taken part in. Seek to render the interest and excitement of the sport. —(1) Trout Fishing. (2) Sailing a Cat-boat. (3) Riding. (4) Birds-nesting. (5) Tobogganing. (6) Coasting. (7) Skating. (8) Snow-shoeing. (9) Canoeing. (10) Duck-hunting. (11) Rabbit-hunting. (12) Crabbing.

2. Describe the hunting-scene below.



LESSON LX.

I. Memorize:—BEFORE WATERLOO—FROM “CHILDE HAROLD.”

And there was mounting in hot haste: the steed,
The mustering squadron, and the clattering car,
Went pouring forward with impetuous speed,
And swiftly forming in the ranks of war;
And the deep thunder, peal on peal afar;
And near, the beat of the alarming drum
Roused up the soldier ere the morning star;
While thronged the citizens with terror dumb,
Or whispering with white lips—“The foe! They come! They come!”

And wild and high the “Cameron’s gathering” rose,
The war note of Lochiel, which Albyn’s hills
Have heard, and heard, too, have her Saxon foes:
How in the noon of night that pibroch thrills
Savage and shrill! But with the breath which fills
Their mountain pipe, so fill the mountaineers
With the fierce native daring which instils
The stirring memory of a thousand years;
And Evan’s, Donald’s fame rings in each clansman’s ears!

—*Lord Byron.*

II. Theme:—A BOAT-RACE.

In the boat-races of the English colleges, the boats start, because of the narrowness of the river, at equal distances behind each other. Each boat strives to overtake the boat ahead, to touch it with the prow, making “a bump.”

There it comes, at last—the flash of the starting gun. Long before the sound of the report can roll up the river the whole pent-up life and energy which has been held in leash, as it were, for the last six minutes, is let loose,

and breaks away with a bound and a dash which he who has felt it will remember for his life, but the like of which, will he ever feel again? The starting-ropes drop from the coxswains' hands, the oars flash into the water, and gleam on the feather, the spray flies from them, and the boats leap forward.

For the first ten strokes Tom was in too great fear of making a mistake to feel or hear or see. His whole soul was glued to the back of the man before him, his one thought to keep time, and get his strength into the stroke. But as the crew settled down into the well-known long sweep, what we may call consciousness returned; and while every muscle in his body was straining, and his chest heaved, and his heart leaped, every nerve seemed to be gathering new life, and his senses to wake into unwonted acuteness.

.

"We must be close to Exeter!" The thought flashes into him, and it would seem into the rest of the crew at the same moment. For, all at once, the strain seems taken off their arms again; there is no more drag; she springs to the stroke as she did at the start.

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The water rushes by, still eddying from the strokes of the boat ahead. Tom fancies now that he can hear their oars and the working of their rudder, and the voice of their coxswain. In another moment both boats are in the Gut, and a perfect storm of shouts reaches them from the crowd, as it rushes madly off to the left of the foot-bridge. Then Miller, motionless

as a statue till now, lifts his right hand and whirls the tassel round his head: "Give it her now, boys; six strokes and we are into them." Old Jarvis lays down that great broad back, and lashes his oar through the water with the might of a giant, and the crew caught him up in another stroke, the tight new boat answers to the spurt, and Tom feels a little shock behind him, and then a grating sound, as Miller shouts: "Unship oars bow and three," and the nose of the St. Ambrose boat glides quietly up the side of the Exeter, till it touches their stroke oar.

—*Thomas Hughes. Abridged from "Tom Brown at Oxford."*

EXERCISE.—(i) Show how the personal interest is brought into the description and how it increases the force of the description. (ii) Point out elements that conduce to the animation of the style.

Composition.—**1.** Describe, following the plan and method of the extract, any contest or game in which you have taken part or been greatly interested:—(1) A Baseball Match (or Football, Cricket, Basket-ball). (2) A Tennis Tournament. (3) A Spelling Match. (4) A Road Race of Bicycles. (5) A Road Race of Automobiles. (6) The Regatta at —.

This and the following group may be assigned for one exercise, the various themes being distributed, for the sake of interest and variety, to various pupils.

2. Describe one of the following scenes of action:—
(1) The Fire-engine on the Way. (2) Pursuit of a Thief. (3) Getting in the Harvest before Rain. (4) An Old-time Apple-paring (Quilting, Barn-raising, or other)

Bee. (5) Sugaring-off. (6) Threshing-day. (7) Logging on a Canadian River. (8) Salmon-fishing. (9) On Board a Gloucester Fishing-boat on the Banks—(see Kipling, '*Captains Courageous*'). (10) Steamboats Racing.

PART III.—NARRATION AND DESCRIPTION: THE SHORT STORY



CHAPTER I.—THE SHORT STORY.

LESSON LXI.

The short story, compared with incident, has a wider field of view, deeper insight into life, finer artistic method. The stream of circumstance is longer, character is implicated, and the total effect more rounded and com-

plete. The short story may be a simple narrative, a short tale as in Poe's stories and Hawthorne's *Twice-Told Tales*. But it may be more than a simple narrative, it may seek to compass life. With more recent writers—Mr. Bret Harte, Mr. Kipling, Mr. Aldrich, and Miss Wilkins—the short story is a drama in miniature, in which character, situation, plot, work together in close union and balanced perfection. And they gain intensity by condensation—the story is begun as near the end as possible, previous details are merely suggested and attention is concentrated on a few salient points.¹

II.—Theme:—A MAGNUM OPUS.

Leeby came but with a faded little book, the title already rubbed from its shabby brown covers. I opened it, and then all at once I saw before me again the man who wrote and printed it and died. He came hobbling up the brae, so bent that his body was almost at right angles to his legs, and his broken silk hat was carefully brushed as in the days when Janet, his sister, lived. Jimsy was a poet, and for the space of thirty years he lived in a great epic on the Millennium. This is the book presented to me by Jess, that lies so quietly

¹ REFERENCES FOR READING. The following are recommended. Rudyard Kipling, *Muhammed Din*, *Drums of the Fore and Aft*, *The Man Who Would Be King*, *The Brushwood Boy*, and various stories of the two *Jungle Books*. Bret Harte, *The Luck of Roaring Camp*, *Tennessee's Pardner*, *M'liss*. T. B. Aldrich, *Marjorie Daw*, *Père Antoine's Date-Palm*, *Quite So*. Mary E. Wilkins, *A Humble Romance*, *A Taste of Honey*, *The Bar Lighthouse*. F. R. Stockton, *The Lady or the Tiger*. R. L. Stevenson, *The Merry Men*, *Will o' the Mill*. G. W. Cable, *Old Creole Days* (selections).

See, for a longer list, Dye, *The Story-teller's Art*.

on my topmost shelf now. Open it, however, and you will find that the work is entitled "The Millennium: an Epic Poem, in Twelve Books: by James Duthie." Jimsy had educated himself, after the idea of writing something that the world would not willingly let die came to him, and he began his book before his education was complete. So far as I know, he never wrote a line that had not to do with "The Millennium." By trade Jimsy was a printer, a master-printer with no one under him, and he printed and bound his book, ten copies in all, as well as wrote it. To print the poem took him, I dare say, nearly as long as to write it, and he set up the pages as they were written, one by one. He had but a small stock of type, and on many occasions he ran out of a letter. The letter *e* tried him sorely. Those who knew him best say that he tried to think of words without an *e* in them, but when he was baffled he had to use a little *a* or an *o* instead. He could print correctly, but in the book there are a good many capital letters in the middle of words, and sometimes there is a note of interrogation after "alas" or "woe's me," because all the notes of exclamation had been used up. . . .

So he passed from youth to old age, and all his life seemed a dream, except that part of it in which he was writing, or printing, or stitching, or binding "The Millennium." At last the work was completed.

"It is finished," he printed at the end of the last book. "The task of thirty years is over."

It is indeed over. No one ever read "The Millennium." I am not going to sentimentalize over my copy,

for how much of it have I read? But neither shall I say it was written to no end.

—*J. M. Barrie. Abridged from "A Window in Thrums."*

III. Principles—The Short Story.—Study in the extract above:—

(i) the **motive** of the story, the central idea—the bit of human life and experience that gives the story its meaning;

(ii) the **characters** whose nature makes the motive and its effects possible;

(iii) the **setting**, or the scene, time, surroundings that lend probability, color, interest to the narrative;

(iv) the **action** or sequence of acts through which the motive is worked out in human life.

IV. Composition.—Having determined the parts of the story, we turn to write the story itself. In the simplest form of treatment, the story requires (i) first,—the time of the story, which may be very vaguely "Once upon a time," or very exactly, the year or period; then whatever descriptive account of the place and situation is necessary. Then (ii) the characters are brought forward, described only for those striking characteristics of person or disposition out of which the story springs. Then (iii) we pass to the plot (see principles of narration, pp. 156, 157, 164-166). The motive (iv) is developed in the details of the story.

I. Tell the story of the Great Work, making the subject a useless invention.

2. TELL THE STORY OF THE "CHILD MUSICIAN."

He played for his lordship's levee,
He played for her ladyship's whim,
Till the poor little head was heavy,
And the poor little brain would swim.

And the face grew peaked and eerie,
And the large eyes strange and bright,
And they said, too late, "He is weary!
He shall rest for at least to-night!"

But at dawn, when the birds were waking,
As they watched in the silent room,
With the sound of a strained cord breaking,
A something snapped in the gloom.

'Twas a string of his violoncello,
And they heard him stir in his bed:
"Make room for a tired little fellow,
Kind God!" was the last he said.

—Austin Dobson.

The motive of the story here is the sudden death of a child-musician through over-excitement and over-work, coincident with the breaking of the string of his violoncello in his sick room. Study the development of each part of the plot; note how the interest rises; and how striking and effective is the conclusion. The story gains in plot interest by departing from the simple plan of bringing forward its parts. Inversion, bringing a part of the action before the setting, is a frequent device for a successful opening.

3. In imitation of Addison's "Adventure of a Shilling," *Tatler*, No. 8,¹ tell the story of:—(1) A Dollar

¹ Reprinted in Dobson's *Eighteenth Century Essays*.

Bill. (2) The Adventures of a Drop of Water (see Shelley's "Cloud"). (3) The Personal History of a Looking-glass. (4) The Story of My Knife. (5) The Adventures of an Umbrella. (6) The Story of a Broom.

4. Tell the story suggested by this picture.



By permission of MM. Braun, Clément, et Cie.

5. Pupils familiar with Mr. Kipling's *Jungle Books* and Mr. Thompson-Seton's *Biography of a Grizzly* and *Wild Animals I Have Known*, etc., will be tempted to write the biography or assumed autobiography of familiar animals,—some particular dog, canary, horse, squirrel, ground-hog, etc.

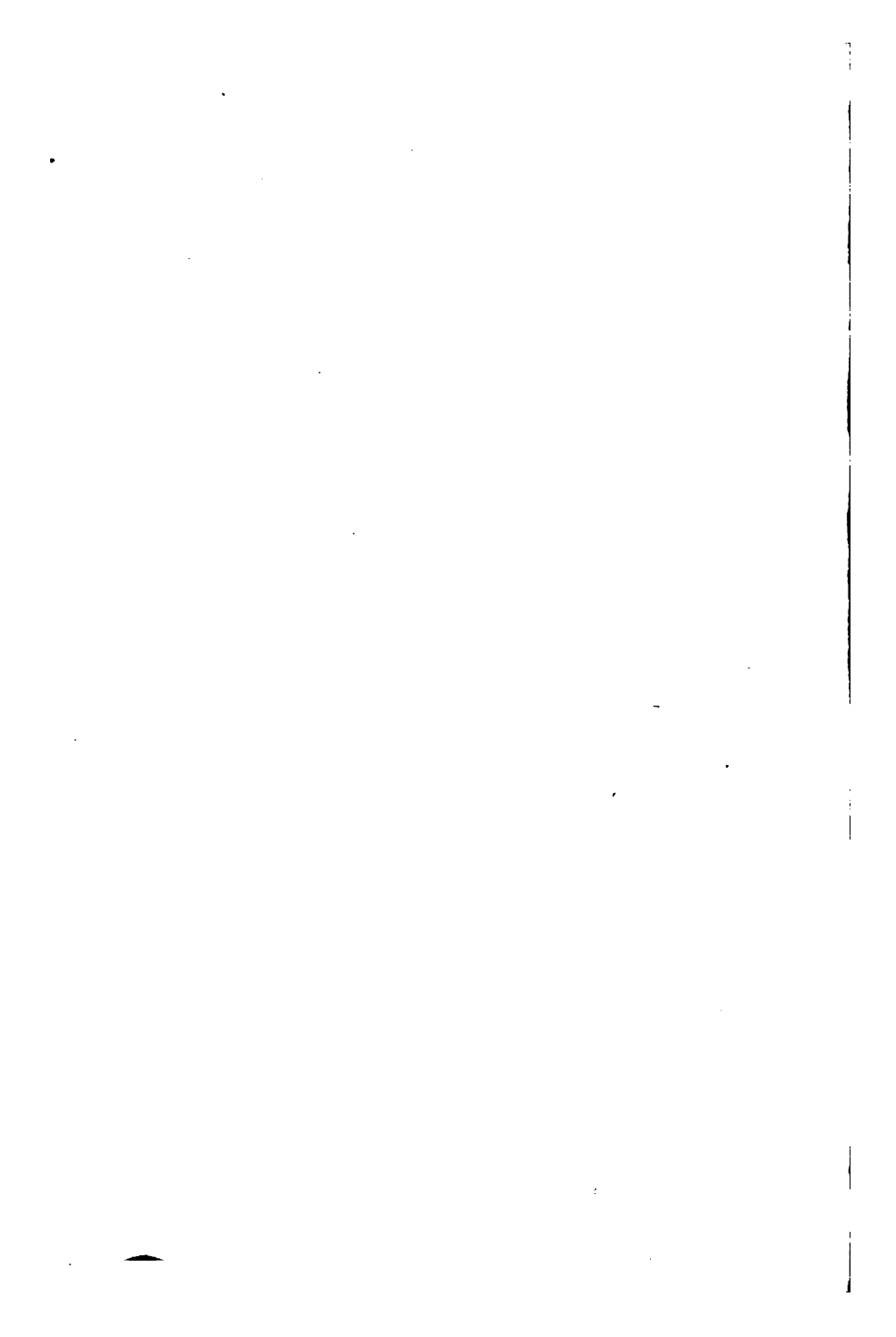
6. Tell the story suggested by the picture on p. 247.

7. Tell one of the following as a short story:—(1) Wordsworth's "Michael." (2) Cowper's "John Gilpin." (3) Whittier's "Maud Muller." (4) Tennyson's "Dora."

(5) Tennyson's "Lady Clare." (6) Tennyson's "Lord of Burleigh." (7) Tennyson's "Edwin Gray." (8) Tennyson's "Enoch Arden." (9) Tennyson's "Lancelot and Elaine." (10) Longfellow's "Birds of Killingworth." (11) Arnold's "Forsaken Merman." (12) Wordsworth's "Reverie of Poor Susan." (13) William Watson's "A Lute Player." (14) Aldrich's "The Face Against the Pane."

8. Tell any story of interest that you have read.

9. Tell any story of interest that you have heard told of real people.



PART IV.—EXPOSITION.



CHAPTER I.—HOW THINGS ARE MADE.

LESSON LXII.

I. Exposition—Definition.—The explanation of things is **Exposition**. Whenever we seek to express clearly the nature of a principle, the method of doing a thing, the plan of a machine, the essential character of an object, we expound. The housekeeper's recipe for

making currant jelly, Euclid's explanations of the properties of a triangle, the engineer's statement of the means of storing electricity, the economist's elucidation of the character of money, the teacher's explanation of a rule or a passage, are all Expositions. This kind of composition is of high value in the practical world.

II. Theme:—MAKING PEANUT BRITTLE.

One of the very best of home-made candies is peanut brittle. It has the great merit of being easily made, of almost always turning out well, and of not resulting in a dismal and messy compound that refuses to harden or become anything but a sticky syrup.

To make peanut brittle, shell your peanuts and rub off the brown inner skin; then put the nuts on a bake-board, and crush them with the rolling pin until they are broken to the size of coarsely ground coffee. Measure the broken nuts and take just as much granulated sugar as you have peanuts. Put the sugar in an iron skillet or saucepan on the fire, without a drop of water, and stir steadily as the sugar melts and turns brown. When the last trace of sugar melts into syrup, put in the peanuts, stir at once and pour out into buttered tins. All this last must be done very quickly, or the candy will harden as you handle it.

Plan.—This exposition, however simple, follows a definite plan. Definition and general introduction; the exposition proper,—the order and number of details, determined by the nature of the theme, and brought forward as if a narration. The purpose here is to make

the process plain to any reader. The value of this mode of writing depends, therefore, on the simplicity, clearness, and adequate fulness of the explanation.

Composition.—1. Following the model above, tell how to make one of the following:—(1) Butter. (2) Cheese. (3) Tomato Soup. (4) Maple-sugar. (5) Currant Jelly. (6) Coffee. (7) Plum-pudding. (8) Bread. (9) Cider. (10) Canned Peaches.

2. Tell how to make one of the following:—(1) Mortar. (2) Plaster. (3) Paint. (4) Silo. (5) Ink. (6) Wine. (7) A Kite. (8) A Baseball Diamond or Tennis Court. (9) A Negative. (10) A Picture-frame.

3. Tell how one of the following is made:—(1) A Crock. (2) A China Plate. (3) Bricks. (4) Glass. (5) A Mirror. (6) Matches. (7) Paper. (8) Steel Pens. (9) Wall-paper. (10) A Book.

4. Describe how yarn is made by a spinning-wheel (see illustration p. 255).

5. Tell how to grow one of the following:—(1) Indian Corn. (2) Tomatoes. (3) Celery. (4) Mushrooms. (5) Strawberries. (6) Grapes. (7) Peanuts. (8) Hyacinths. (9) Sweet Peas. (10) Narcissus. (11) Chinese Lilies.

CHAPTER II.—THE NATURE OF MACHINES.

LESSON LXIII.

I. Theme:—A PIANOFORTE.

A Pianoforte is a stringed musical instrument, played by keys. It is made up of four parts: the Frame, the Strings, the Keys and Action, the Case.

The Frame is the large harp-shaped form on which the strings are stretched. It is made of iron or steel, built so as to withstand the tremendous strain of the strings and to hold them in tune.

The Strings are made of steel wire, and vary in size and length in order to produce the different tones. Below the strings is the sounding-board, a large thin board without knot or flaw, fastened to the frame at its edges. The vibration of this board when a string is sounded greatly improves the tone of the string.

The Keyboard consists of a row of keys communicating with the strings by means of what is called the "Action." Strike a key and at once a little "hammer," made of wood covered with felt, jumps up and strikes the string. As you touch the key a small piece of leather, called the "damper," is raised off the string so that it may vibrate. As your finger is removed, the

damper returns to still the vibration of its string and prevent any jangling with subsequent notes. The "loud" pedal lifts all the dampers from the strings, and so aids in giving loud and continuing tones. The "soft" pedal moves a damper upon all the strings.

The Case is the box that holds the frame, strings, and action, and the legs on which the piano stands. It is made of durable, well-seasoned wood, often beautifully worked and ornamented.

EXERCISE.—(i) What similarity is there in method between the foregoing exposition and that of the *Trailing Arbutus*, p. 169? (ii) Discuss the plan of this exposition. (iii) Discuss how you might treat this theme as an embellished exposition (cf. *The Flag*, p. 265).

II. Composition.—1. Following the plan and treatment of the Piano, draw up a formal outline and explain the principle of construction of one of the following:—(1) The Common Pump. (2) A Stove. (3) A Refrigerator. (4) A Common Lock. (5) A Combination Lock. (6) A Canal Lock. (7) A Water-wheel. (8) A Wind-mill. (9) A Locomotive Engine. (10) A Lime-kiln. (11) A Camera. (12) An Ice-cream Freezer. (13) A Soda-water Fountain. (14) A Dynamo. (15) A Trolley-car. (16) An Automobile.

2. Explain the operation of one of the following:—(1) The Post-office (collection, sorting, forwarding, delivery of mail). (2) The Newspaper (collection, sorting, printing of matter, delivery). (3) A Bank. (4) A Life Insurance Company. (5) A Town Council. (6) A Municipal Election. (7) A Presidential Election.

3. Explain one of the following:—(1) Rain. (2) Deserts. (3) Tides. (4) The Barometer. (5) The Cyclone. (6) Icebergs. (7) The Gulf Stream. (8) Tidal Waves. (9) Rainbow. (10) Northern Lights.

CHAPTER III.—DEFINITION OF TERMS.

LESSON LXIV.

I. Theme:—CHEERFULNESS.

I have always preferred cheerfulness to mirth. The latter I consider as an act, the former as a habit of the mind. Mirth is short and transient, cheerfulness fixed and permanent. Those are often raised into the greatest transports of mirth, who are subject to the greatest depressions of melancholy. On the contrary, cheerfulness, though it does not give the mind such an exquisite gladness, prevents us from falling into any depths of sorrow. Mirth is like a flash of lightning that breaks through a gloom of clouds, and glitters for a moment; cheerfulness keeps up a kind of daylight in the mind, and fills it with a steady and perpetual serenity.

—*Joseph Addison. From "The Spectator."*

II. Principles—Exposition.—The foregoing paragraph shows how the meaning of a term may be made clear by **comparison** with another object having something of the same quality, and by the **analogy** of well-known objects (daylight and lightning) standing to each other in a similar relation.

EXERCISE I. Restate in your own words the comparison of cheerfulness and mirth, and the analogy of the daylight and lightning.

2. Explain the term melancholy by comparison with grief and sadness, using the analogy of storm, twilight, night.

3. Explain the term courage by comparison with rashness, audacity, and heroism.

4. Explain the term humble by comparison with shy, bashful, meek.

III. Theme:—WHAT IS PREACHING?

¹ Preaching is the communication of truth by man to man. ² It has in it two essential elements, ^a truth and ^b personality. ³ Neither of those can it spare and still be preaching. ⁴ The truest truth, the most authoritative statement of God's will, communicated in any other way than through the personality of man to men, is not preached truth. ⁵ Suppose it written on the sky, suppose it embodied in a book that has been so long held in reverence as the direct utterance of God that the vivid personality of the men who wrote its pages has well nigh faded out of it; in neither of these cases is there any preaching. ⁶ And, on the other hand, if men speak to other men that which they do not claim for truth, if they use their powers of persuasion or of entertainment to make other men listen to their speculations, or do their will, or applaud their cleverness, that is not preaching either. ⁷ The first lacks personality. ⁸ The second lacks truth. ⁹ Now preaching is the bringing of truth through personality. ¹⁰ It must have both elements.

—*Phillips Brooks. From "Lectures on Preaching."*

IV. Principles—Exposition.—We have here first the definition (1). This definition is repeated (2) to throw emphasis on its two points (*a*) truth and (*b*) personality. The writer turns then to consider the absence of either of these qualities. He denies (3) that truth without personality or personality without truth is preaching—this denial of the opposite is called **obverse iteration**. He repeats this denial (3) in (4) with respect to personality (*b*), and supports his denial by examples (5)—this is called **exposition by exemplification**. He supports his denial in (3) as respects truth (*a*) by examples (6). Then (7) states the element lacking in (5), and (8) the element lacking in (6). The term thus cleared up by obverse iteration, is now defined as at first (9), and its two elements once more emphasized (10) by repetition.

V. Composition.—1. Define and illustrate, in a similar way, what is meant by one of the following:—(1) Gentleman. (2) Snob. (3) Statesman. (4) Hero. (5) Poet. (6) Philosopher.

2. Explain the different meanings of one of the following words:—(1) Bank. (2) Vessel. (3) Craft. (4) Print. (5) Humor. (6) Grace. (7) Nice.

Consult a good dictionary for etymology and meanings.

3. Explain the difference between Epic, Lyric, and Dramatic Poetry.

4. Explain the difference between Monarchy, Despotism, Oligarchy, Republic.

5. Explain the meaning of Government of the People, By the People, For the People.

6. Explain the difference between Anecdote, Tale, Romance, Novel.

LESSON LXV.

I. Theme:—INDIAN SUMMER.

The halcyon period of our autumn will always in some way be associated with the Indian. It is red and yellow and dusky like him. The smoke of his camp-fire seems again in the air. The memory of him pervades the woods. His plumes and moccasins and blanket of skins form just the costume the season demands. It was doubtless his chosen period. The gods smiled upon him then, if ever. The time of the chase, the season of the buck and the doe, and of the ripening of all forest fruits; the time when all men are incipient hunters, when the first frosts have given pungency to the air, when to be abroad on the hills or in the woods is a delight both old and young feel,—if the red aborigine ever had his summer of fulness and contentment, it must have been at this season, and it fitly bears his name.

—*John Burroughs. From "Autumn Tides."*

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II. Principles—Embellished Exposition.—Exposition is not limited to the intellectual processes. We may have exposition embellished with all the resources of association; we may have it used with all the arts of persuasion (see pp. 275 ff). Exposition then draws us by its grace and suggestion or stimulates us by its high conceptions. The foregoing theme is the propriety of the term Indian Summer. The first sentence gives the general explanation of the term—the association of the Indian and the

season; then follow details of the connection of the two, and a suggestion in explanation of the term "summer"; the general conclusion restates the theme, as something demonstrated.

Study the means by which the bare exposition is enriched.

III. Composition.—1. Explain one of the following:—(1) The Dog-days. (2) Christmas. (3) Twelfth Night. (4) Holidays. (5) The Fourth of July. (6) April Fools' Day. (7) St. Valentine's Day. (8) Father Time. (9) El Dorado.

2. Expound one of the following:—(1) City Life. (2) Country Life. (3) Reading. (4) Commerce. (5) Good Nature.

LESSON LXVI.

I. Theme:—THE FLAG OF ONE'S COUNTRY.

You must have been a soldier, you must have passed the frontier and marched on roads that are no longer those of your own land; you must have been far from your country, severed from every word of the tongue that you have spoken from infancy; you must have said to yourself during days of fatigue that all that remains of the absent country is that shred of silk which flutters yonder, in the centre of the battalion; you must have had no other rallying point in the smoke of battle than that bit of torn stuff, in order to understand, in order to feel, all that that sacred thing that one calls the Flag contains in its folds.

The flag, in very truth, put in a single word, rendered palpable in a single object, is all that was, all that is the life of each one of us: the hearth where you were born, the bit of land where you grew up, the mother who rocks you, the father who scolds you, the first year, the first tear, the hopes, the dreams, the fancies, the recollections; it is all these joys at once, all gathered into one name, the finest of all names: our Country.

—*Jules Claretie. "The Flag."*

II. Principles—Embellished Exposition.—The definition here is made by bringing forward the chief associations of the term. Enumerate these.

Study the extract to see how the writer touches throughout the sources of **pathos**.

III. Composition.—**I.** Define what the American Flag stands for.

2. Define, using the associations of history and civilization, what any one of the following stands for:—(1) The British Flag (see Kipling's *The English Flag*). (2) The Flag of France. (3) The Flag of Germany. (4) The Flag of Italy. (5) The Flag of Russia. (6) The Flag of Japan.

3. Define what Home is.

4. Define what the Cross symbolizes.

PART V.—ARGUMENT.¹

CHAPTER I.—PURE ARGUMENT.

LESSON LXVII.

I. Argumentation.—1. Induction and Deduction.—

Discourse intended to convince one of the truth or falsity of a statement is **Argument**. To establish a new fact we proceed from particular instances to a conclusion. Observing the death of many human beings we conclude, *All men are mortal*. Noting that a large class of phenomena can be explained only on the assumption of the rotundity of the earth we conclude, *The earth is round*.

This method of reasoning from particulars to a conclusion is **induction**.

Deduction.—But we may deduce a conclusion from judgments already made—out of two statements deriving a third.

(i) *All men are mortal* (**major premise**, general statement).

¹ The treatment of the laws and errors of reasoning belongs to an advanced study of Argument. The teacher is referred, for the development of this process of composition, to Abbott and Seeley's *English Lessons for English People*, Hill's *Principles of Rhetoric*, Jevon's *Logic*, J. S. Mill's *Logic*, or Baker's *Principles of Argumentation*.

(ii) *Socrates is a man* (minor premise, particular statement).

(iii) *Therefore Socrates is mortal* (conclusion).

This is **deduction**.

2. Syllogism.—This logical form made up of two premises and a conclusion is called a **syllogism**. In popular speech one premise is usually understood. We say simply, This novel is a failure because it lacks action and character; but the full syllogism would be, *The novels that lack action and character are failures* (major premise). *This novel lacks action and character* (minor premise). *Therefore this novel is a failure* (conclusion). In ordinary reasoning the inductive and deductive methods are usually employed side by side.

3. Errors in Reasoning.—Erroneous reasoning in Induction arises when the nature of the facts does not warrant the conclusion drawn, or when the number of cases observed is insufficient to establish it. Errors in deductive reasoning arise from the falsity of either premise or of the conclusion alleged to be drawn from the premises. Confusion as to the sense of the **terms** of the proposition is also a fruitful cause of error.

4. Form.—The form of an argument may be studied in Euclid's demonstrations. There we find, first, the enunciation of what is to be proved—**the proposition**. Then follow the statements that tend to create belief in the Proposition—**the proof**.

Finally the statement of the result of the proof gives **the conclusion**.

An extended argumentation involving several arguments is generally introduced by an **exordium**, stating

the nature and importance, and forecasting the course of the discussion. This exordium usually precedes the definite enunciation of the Proposition. Such an argumentation generally has likewise at the end of the Proof a recapitulation of the arguments, called the **peroration**. The Peroration serves as a brief, forcible introduction to the Conclusion.

5. Methods of Proof.—Proof that consists of reasoned statements of the writer in favor of his own position is **direct proof**. Proof that consists of the refutation of the proof of the opposite proposition is **indirect proof**. To refute an unsound argument, you may ironically assume the truth of the opposite proposition and push it to the extreme, when it is found to be absurd (**reductio ad absurdum**). For example: That reading is harmful because it is liable to abuse, would be proved absurd by showing that this would prove that eating is likewise harmful. Or you may show that the opposite conclusion involves alternatives, each of which you prove erroneous (**the dilemma**). Or you may take all possible conclusions or theories other than your own, and show one by one that they must be excluded, leaving your own conclusion as alone satisfactory (**method of residues**).

EXERCISE.—Examine the truth or falsity of the conclusion in the following:—(1) All grass is green; leaves are green; therefore leaves are grass. (2) All Frenchmen are fond of frogs' legs; John Bull is not a Frenchman; therefore John Bull is not fond of frogs' legs. (3) Nothing is better than wisdom; bread is better than nothing; therefore bread is better than wisdom (New-

comer). (4) All men are endowed with reason; all fools are men; therefore all fools are endowed with reason (Abbott-Seeley). (5) Some clever men are dishonest; no good man is dishonest; therefore some clever men are good. (6) Football should be stopped because it is the cause of many accidents. (7) He must be guilty, because he blushes. (8) All men should swim because swimming expands the chest. (9) Poverty is the best teacher, for Lincoln, Garfield, Edison, Carlyle, Burns, were all poor. (10) No good man would use such an argument, for it is one employed by Machiavelli himself. (11) That man is an enemy of religion, for he never goes to church. (12) Greek, being a dead language, is of no use to living men (Hill). (13) Voluntary competition is a good thing in trade, and so must be a good thing in education; parents should not be forced to send their children to school. (14) Thieving is my vocation. It is not wrong for a man to labor in his vocation.

LESSON LXVIII.

I. Theme:—INDUCTIVE REASONING FROM ANALOGY: THAT ANIMALS SUFFER FROM CRUEL TREATMENT.

These poor animals just look, and tremble, and give forth the very indications of suffering that we do. Theirs is the distinct cry of pain. Theirs is the unequivocal physiognomy of pain. They put on the same aspect of terror on the demonstrations of a menaced blow. They exhibit the same distortions of agony after the infliction

of it. The bruise, or the burn, or the fracture, or the deep incision, or the fierce encounter with one of equal or superior strength, just affects them similarly to ourselves. Their blood circulates as ours. They have pulsations in various parts of the body like ours. They sicken, and they grow feeble with age, and, finally, they die just as we do. They possess the same feelings; and, what exposes them to like suffering from another quarter, they possess the same instincts with our own species. The lioness robbed of her whelps causes the wilderness to ring aloud with the proclamation of her wrongs; or the bird whose little household has been stolen fills and saddens all the grove with melodies of deepest pathos. (Therefore, etc.)

—*Thomas Chalmers. From "Cruelty to Animals."*

II. Composition.—1. Outline the argument of the preceding passage. Reproduce the arguments in your own words, stating the probable conclusion.

2. Write a similar argument concerning the plurality of inhabited planets.

OUTLINE: *Proposition.*—That other planets of our system (Saturn, Jupiter, Mars, etc.) are inhabited. *Proof.*—Points of similarity between them and the earth; revolution round the sun; their source of light from the sun; revolution on their own axis; moons; law of gravitation. *Conclusion.*—From these similarities we conclude a probable further agreement that the other planets are, like the earth, the habitation of living creatures.

3. Prove the proposition: That the Earth is round.

OUTLINE: *The Proposition. Cumulative Proof.*—(i) The appearance of the vessel sinking below the horizon, and of the land rising to the approaching vessel. (ii) The traveller going north or

south, seeing new stars and losing old ones. (iii) Sailors circumnavigating the earth. (iv) The phenomenon of dawn, sunrise, etc. (v) Engineers allowing a dip of eight inches in the mile in constructing a canal. (vi) The round shadow of the earth during an eclipse of the moon. (vii) The globular character of the members of the planetary system to which the earth belongs. *Conclusion.*

4. Show briefly by inductive reasoning the truth of one of the following propositions:—(1) That Heat expands Bodies and Cold contracts them. (2) That Gravitation affects all Bodies. (3) That Oxygen is necessary to human life. (4) That Light travels faster than Sound. (5) That Cold retards Decomposition.

5. That Electricity will supplant Steam as a motor power.

OUTLINE: *The Proposition. The Proof.*—Noticeable instances of the displacement of steam: city machinery, suburban trolley-cars and electric railways, etc. The reasons for the displacement—comparison of expense, convenience, etc. Present limitations in use of electricity—loss of power in producing electricity—dissipation of energy in long distances, etc. *Conclusion.*

6. Submit the pure argument in support or refutation of one of the following propositions:—(1) That the Civil War in the United States was inevitable. (2) That the immigration of foreign peoples to the United States is desirable. (3) That trade-unions have improved the conditions of labor. (4) That strikes benefit the artisans.

CHAPTER II.—PERSUASION.

LESSON LXIX.

I. Persuasion in Argument.—Pure argument is rarely found except in the propositions of science. The insurance agent, the lawyer seeking to influence the jury, the preacher luring to brighter worlds, are not satisfied with mere intellectual conviction. Conviction may result from many things besides argument; it may come from ignorance, superstition, prejudice, passion. Conviction to issue in action must have the support of the feelings. Arguments that appeal to our sympathy, cupidity, pride, honor, that seek to move us to action, are of the nature of **Persuasion**. "Deductions have no power of persuasion. The heart is commonly reached, not through the reason, but through the imagination, by means of direct impressions, by the testimony of facts and events, by history, by description. Persons influence us, voices melt us, looks subdue us, deeds inflame us" (John Henry Newman). The orator, the preacher, the advocate, depend for success on their powers of persuasion. The method of persuasion is to put the argument in such a way that it will tell most upon the hearer—to enlist his sympathies, touch the motives that move him, appeal to his own experience of life and his own method of reasoning.

II. Theme:—THAT AN APPEAL TO THE PEOPLE IS JUST.

A portion of a speech delivered in Birmingham, December 4, 1866, in favor of the Reform Bill for extending the franchise to artisans.

These opponents of ours, some of them in Parliament openly, and many of them secretly in the press, have charged us with being the promoters of a dangerous excitement. They have the effrontery to say that I am the friend of public disorder. I am one of the people. Surely if there be one thing in a free country more dear than another, it is that any one of the people may speak openly to the people. If I speak to the people of their rights, and indicate to them the way to secure them,—if I speak of their danger to the monopolists of power,—am I not a wise counsellor, both to the people and to their rulers?

Suppose I stand at the foot of Vesuvius or Etna, and, seeing a hamlet or a homestead planted on its slope, I said to the dwellers in that hamlet or that homestead: "You see that vapor which ascends from the summit of the mountain. That vapor may become a dense black smoke, that will obscure the sky. You see the trickling of lava from the crevices in the side of the mountain. That trickling of lava may become a river of fire. You hear that muttering in the bowels of the mountain. That muttering may become a bellowing thunder, the voice of a violent convulsion, that may shake half a continent. You know that at your feet is the grave of great cities, for which there is no resurrection, as histories and aristocracies have passed away, and their names have been known no more forever."

If I say this to the dwellers upon the slope of the mountain, and if there comes hereafter a catastrophe which makes the world to shudder, am I responsible for that catastrophe? I did not build the mountain, or fill it with explosive materials. I merely warned the men that were in danger. So, now, it is not I who am stimulating men to the violent pursuit of their acknowledged constitutional rights.

If a class has failed, let us try the nation. That is our faith, that is our purpose, that is our cry. Let us try the nation. That it is which has called together these countless numbers of the people to demand a change; and from these gatherings, sublime in their vastness and their resolution, I think I see, as it were, above the hill-tops of time, the glimmerings of the dawn of a better and nobler day for the country, and for the people that I love so well.

—*John Bright.*

III. The Method of Persuasion.—The foregoing argument begins with a refutation of the charge that those who advocate the appeal to the people foment dangerous disorder. The speaker sets up the general principle that popular discussion is the right of the people, of whom he is one. The right to address the ruling classes is admitted; he has done his duty to them in warning them of danger; wise in counselling then, he argues that his appeal to the people is wise. Then follows the argument by **analogy**—Vesuvius and the duty of warning the people of dangerous eruption; national discontent and the duty of warning those who are in danger from it. As he is not the cause of the volcano's erup-

tion, so he is not the fomenter of national discontent. Either the classes or the masses must act. But the classes have failed to remedy national grievances, therefore the people must act. The people feel the need, they are moving, and their movement means national salvation.

The **elements of persuasion** consist of (i) the personal element ("I am of the people"), (ii) in the epithets discrediting the opponents of his views ("effrontery," "monopolists of the power," etc.); (iii) in the terrible impressiveness of the analogy; (iv) in the iteration of great words, nation, faith, cry, countless numbers; (v) in the vision of the happy future which the extension of the franchise will bring near.

IV. Composition.—1. (i) State simply the pure argument of the passage. (ii) Reproduce the arguments with what strength of appeal you can give them.

2. Write an appeal in favor of popular education—That education should be free, obligatory, and universal.

3. Write a plea for the establishment of free public libraries.

4. Refute from history the proposition that the suffrage is the birthright of manhood.

5. Support or refute the proposition that judges be elected by the people.

LESSON LXX.

I. Theme:—PLEA BEFORE CONGRESS FOR A WELCOME TO LOUIS KOSSUTH.

Kossuth (*kosh' oot*), leader of the Hungarian revolution of 1848, was unable to cope with the power of Austria and Russia. He escaped to Turkey, whence he was carried by an American frigate to England. He visited the United States in December, 1851, and was received with great enthusiasm.

I will suppose now that the opposition made to this resolution to welcome Louis Kossuth is effective. I will suppose that the measure is defeated. Where, then, sir, shall he find welcome and repose? In his own beautiful native land, at the base or on the slopes of the Carpathian hills? No! the Austrian despot reigns absolutely there. Shall he find it in Germany, east or west, north or south? No, sir; the despot of Austria and the despot of Prussia reign absolutely there. Shall he find it under the sunny skies of Italy? No, sir; for the Austrian monarch has crushed Italy to the earth. Shall he find it in Siberia, or in the frozen regions of the North? No, sir; for the Russian czar, who drove him from his native land and forced him into exile in Turkey, will be ready to seize the fugitive. The scaffold awaits him there. Where, then, shall he go? Where else on the face of broad Europe can he find refuge but in the land of your forefathers, in Britain? There, God be thanked, there would be a welcome and a home for him. Are you prepared to give to the world evidence that you cannot receive the representative of liberty and republicanism, whom England can honor, shelter, and protect?

But will this transaction end there? No, sir. Beyond us, above us, there is a tribunal higher and greater than the Congress of the United States. It is the tribunal of the public opinion of the world—the public opinion of mankind. And before that tribunal does the United States hold up the right hand and answer “Not Guilty”?

You say that you were willing to give Kossuth a welcome, but that he demanded more. How did you know that he “demanded more”? But, you reply, he was overheard to say that he expected arms, men, money, “material aid, and intervention.” Overheard? What! did you deliver Kossuth from Russian surveillance in Turkey to establish an espionage over him of your own? Shame! shame to the country that so lightly regards the sanctity of the character of a stranger and an exile! . . .

You say that Russia might have taken offence. Is America, then, brought so low that she fears to give offence when commanded by the laws of nature and of nations? What right had Russia to prescribe whom you should receive and whom reject from your hospitalities? Let no such humiliation be confessed.

—*William H. Seward.*

EXERCISE I. Study the argument: the acceptance of the opposite proposition and its reduction by residues; the argument from monarchical England to republican America (all the more reason, *à fortiori*); the essential justice of the affirmative; the refutation of the argument that the welcome would involve military intervention; destruction of the proof of that. Refutation of the counter argument that the welcome would

be offensive to Russia; accept this and it humiliates America.

2. Study the elements of persuasion—in the clear statement of the nature of the subject—welcome to an exiled patriot; in the rhetorical heightening of the elements of the argument—(“his own beautiful native land,” the despots of Austria, Prussia, Russia, “the scaffold,” public opinion of mankind, etc.); in the appeal to the persons addressed—Americans, lovers of liberty, descendants of Englishmen; to the spirit of emulation, to the honor and pride of his countrymen.

II. Composition.—1. (1) State the pure argument of the quoted passage. (2) Reproduce the argument, making the appeal effective by persuasion.

2. Write a plea for the reading of Shakespeare.

3. Write a plea for or against the exclusion of the Chinese from the United States.

4. Write a plea for or against the free admission of the Japanese to the United States.

5. (1) A plea in favor of the reading of novels. (2) A plea against the reading of novels as compared with biography, history, and travels.

LESSON LXXI.

I. Theme:—SPEECH AT GETTYSBURG.

Spoken at the dedication of the National cemetery on the battle-field of Gettysburg, November 19, 1863.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in lib-

erty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from the honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

—*Abraham Lincoln.*

EXERCISE 1. State as briefly and plainly as possible the fundamental thought of the passage.

2. State briefly the mere historical fact upon which Lincoln's first statement is made. (2) Show how he

has expressed that fact to make it bear upon his main thought.

3. Develop step by step the coherence of the thoughts of the speech.

4. Show how the speech is climacteric.

5. Show to what end the speech persuades.

6. Show how pathos and majesty contribute to the persuasion of the address.

III. Memorize the speech.

IV. **Composition.**—Modelling your composition on Lincoln's address, write a suitable address (1) At an anniversary meeting at Plymouth Rock. (2) At the unveiling of a statue to Columbus, or to Shakespeare. (3) At the opening of a school named after some great man.

LESSON LXXII.

I. **Theme:**—THAT THE ASSASSINATION OF CÆSAR WAS JUST.

Citizen. The noble Brutus is ascended: Silence!

Brutus. Be patient till the last.

Romans, countrymen, and lovers! hear me for my cause; and be silent, that you may hear; believe me for mine honor; and have respect to mine honor, that you may believe: censure me in your wisdom; and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say, that Brutus' love to Cæsar was no less

than his. If then that friend demand why Brutus rose against Cæsar, this is my answer,—Not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living, and die all slaves; than that Cæsar were dead, to live all free men? As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him: but, as he was ambitious, I slew him: There is tears, for his love; joy, for his fortune; honor, for his valor; and death, for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

Citizen. None, Brutus, none.

Brutus. Then none have I offended. I have done no more to Cæsar than you shall do to Brutus. The question of his death is enrolled in the Capitol; his glory not extenuated, wherein he was worthy; nor his offences enforced, for which he suffered death. Here comes his body, mourned by Mark Antony: who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? With this I depart: That, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

—*William Shakespeare. From "Julius Cæsar."*

EXERCISE.—(i) Outline the argument presented. (ii) Point out the elements of persuasion added to the argu-

ment. (iii) Point out what elements of weakness there are in the speech considered as persuasion.

2. Study Mark Antony's Oration over Cæsar and point out how it excels in the elements of persuasion.

Composition.—That Cæsar's death was a Public Necessity.

Some members of the class may take the affirmative and rewrite Brutus' speech in modern form and language, developing the elements of persuasion in presenting his case.

Some members of the class may take the negative, rewriting in briefer and more modern form Mark Antony's speech. Others may present the argument of the modern historians, that the state of the Roman world was such as to demand the rule of Cæsar.

DEBATES.

The following themes are suitable for debates. The class may take sides, and the best of the written exercises used by the writers in formal debate. The arguers on the negative side of a proposition may take three courses to oppose the proposition: (i) Refute all the arguments of the affirmative. (ii) Disprove the proposition itself. (iii) Prove a contrary proposition, which thereby overthrows the proposition. The burden of proof lies on the speakers for the affirmative; if they do not positively prove their proposition they lose their case.

Debates.—(1) That Country Life is more conducive to happiness than City Life. (2) That the Poet is a greater benefactor of humanity than the Painter. (3) That the Pen is mightier than the Sword. (4) That monopolies of natural products such as coal and oil should be held only by the government. (5) That the Senate of the United States should be elective. (6) That Strikes have improved the condition of the Working-men. (7) That Trade-Unions have benefited Working-men. (8) That Capital Punishment should be abolished. (9) That Vivisection should be prohibited. (10) That the Abolition of Slavery in the United States was wise. (11)

That the English are greater humorists than the Americans. (12) That the Germans are greater musicians than the Italians. (13) That the Lady came out (see Mr. Stockton's story, "The Lady or the Tiger"). (14) That Lady Macbeth was responsible for Macbeth's fall. (15) That Hamlet was mad. (16) That Wordsworth is a greater Poet than Tennyson. (17) That Walt Whitman is more truly the Poet of America than Longfellow is.

PART VI.—VERSIFICATION.

CHAPTER I.—PRIMARY FORMS OF FOOT AND VERSE.

LESSON LXXIII.

The teacher is referred for fuller treatment to the following:—Gummere, *Poetics*; Parsons, *English Versification*, Corson, *Primer of English Verse*; Lanier, *Science of English Verse*. The great work is Guest, *A History of English Rhythms*.

Verse.—The most artistic form of composition in words is verse, the chosen medium of poetry. Verse is the form of composition in which the language is rhythmical according to a constantly repeating pattern.

I. Stress—Word-stress.—Notice the pronunciation of any word of two or more syllables and we see that the ictus, emphasis, or **stress** of the voice, distinguishes syllables into two classes.

feud'al ; uphold' ; par'agraph ; unfold'ing.

The syllable having the stress (**feud—, —hold, par—, —fold—**) is termed the **stressed** syllable, also called the **accented**, or **heavy** syllable. The syllable not having the stress (**—al, up—, —a graph, un—ing**) is termed the **unstressed** syllable, also called the **unaccented**, or **light** syllable.

The symbol here used for a stressed syllable is /; for an unstressed, ×.

It will be noticed on looking at words like *in grat' it ude'*, *con' form a' tion*, *cir'cum stant' i al' it y'*, that words of more than three syllables have not only a main stressed syllable (marked ') but also one or more syllables (marked `) with less stress than the main syllable, but with more than the unstressed syllables. Such syllables (\) have what is called a **secondary** stress.

Sentence-stress.—It will be noticed, too, that words as they form part of spoken language enter into similar relation with each other as the syllables of words.

It was a heavy club' made out of an oak branch.

In the early years of the nine tenth cent ury there lived at the village of Rav enloe a lin en -weav er, named Silas Mar ner.

Notice that where the stress in the sentence falls on dissyllables it falls only on those syllables that have the word-stress.

II. Metre.—The question now arises, What effect will be produced if these stressed and unstressed syllables and stressed and unstressed words—these wavelets and hollows of sound—are arranged after a repeating pattern?

I. Study the following line:—

The curfew tolls the knell of parting day.

We may mark the pattern of this line:—

x / x / x / x / x /

The unstressed syllable or word is followed by a stressed syllable or word giving a repeating pattern x /, and this pattern or **foot** is repeated five times in the line.

II. Study the following line:—

Ere the steamer bore him Eastward, Seary was engaged to marry.

This may be represented :—

/ x / x / x / x / x / x / x / x

The pattern, or foot, is a stressed syllable followed by an unstressed syllable (/ x), and the pattern is repeated eight times.

III. Study the following line:—

But we steadfastly gazed on the face that was dead.

It may be marked :—

x x / x x / x x / x x /

The pattern or foot is two unstressed syllables followed by a stressed syllable (x x /), and the foot is repeated four times.

IV. Study the following line:—

Bird of the wilderness! blithesome and cumberless.

It may be marked :—

/ x x / x x / x x / x x

The pattern or foot is one stressed syllable followed by two unstressed syllables (/ x x), and it is repeated four times.

V. Study the following line:—

O talk not to me of a name great in story.

It may be marked :—

x / x x / x x / x x / x

The pattern or foot is a stressed syllable preceded and followed by an unstressed syllable (x / x), and the pattern is repeated four times.

Such arrangement of stressed and unstressed syllables constitutes **verse**.

The pattern is usually spoken of as a **foot** and the whole movement of verse-composition is called **metre** or **measure**.

III. Kinds of Feet.—Names are given to each particular **foot**:—

I. $\times /$, **iam' bic** metre (each foot an **iambus**).

II. $/ \times$, **trochaic** metre (each foot a **trochee**, *pr. trōk'ē*).

III. $\times \times /$, **anapæstic** metre (each foot an **anapæst**).

IV. $/ \times \times$, **dactyllic** metre (each foot a **dactyl**).

V. \times / \times , **amphibrachic** metre (each foot an **amphibrach**).

VI. There is also a **spondaic** metre (each foot a **spondee**), made of two stresses of almost equal weight; *e.g.*, cornfield.

NOTE. The spondaic measure does not really occur in English verse. English spondees are as a rule trochees, but the term is useful in considering the hexameters; see below.

IV. Kinds of Line or Verse.—A metrical line is called a **verse**. The pattern, or foot, or measure occurs one or more times in the line, and the number of times of its occurrence in the line is marked by a special term:—

I. One foot to the line, or **monom'eter** (Gr. *monos*, single).

Beware, 1 ($\times /$).

Sleeping, 1 ($/ \times$).

My Mary, 1 (\times / \times).

II. Two feet to the line or **dim'eter** (Gr. *di-dis*, twice).

No enemy, 2 ($\times /$).

Perishing, gloomily, 2 ($/ \times \times$).

Thy vows are all broken, 2 (\times / \times).

III. Three feet to the line, or **trim'eter** (Gr. *treis*, three).

And feed his sacred flame, 3 (× /).

A feeling of sadness and longing, 3 (× / ×).

IV. Four feet to the line, or **tetram'eter** (Gr. *tetra*—in compounds—four):—

I heard a thousand blended notes, 4 (× /).

To his music, plants, and flowers, 4 (/ ×).

The days of our youth are the days of our glory, 4 (× / ×).

V. Five feet to the line, or **pentam'eter** (Gr. *pente*, five).

There was a time when meadow, grove, and stream, 5 (× /).

VI. Six feet to the line, or **hexam'eter** (Gr. *hex*, six).
Ere ceased th' inhuman shout which hailed the wretch who won,
6 (× /).

The iambic hexameter is sometimes called **Alexandrine**.

VII. Seven feet to the line, **septenar'ius** or **sep'ten-ary** (Lat. *septem*, seven).

O could I feel as I have felt, or be what I have been, 7 (× /).

VIII. Eight feet to the line, or **octonarius** or **octonary** (Lat. *octo*, eight).

Long he pondered o'er the question in his scanty furnished quarters, 8 (/ ×).

NOTE. To avoid these learned terms, it is quite proper to speak of a monometer line as a **one-accent** line, dimeter as a **two-accent** line, trimeter as a **three-accent** line, etc. Or, counting the syllables of the line, to call the line **eight-syllable** or **octosyllabic**, **ten-syllabic** or **decasyllable**, etc.

The Classical Hexameter.—One measure from Greek and Latin poetry has exercised a great influence on English poetry—the **hexameter**. The classical hexameter, as in the Iliad, the Odyssey, and the Æneid,

means an unrimed line of six feet, the first four of which are dactyls, or spondees, the fifth almost invariably a dactyl, and the sixth usually a spondee.

Arma virumque canō Trōjæ quī primus ab ōrīs
 — ◡ ◡ | — ◡ ◡ | — | — — | — ◡ ◡ | — —

The symbol — indicates a long syllable and ◡ a short syllable.

Modern nations have endeavored to imitate this in substituting accented and unaccented syllables for the long and short syllables of classical prosody. In English, Coleridge, Southey, Clough, Kingsley, and especially Longfellow, have written English hexameters.

This is the forest primeval. The murmuring pines and the hemlocks.

/ x x | / x x | / x | x | / x x | / x x | / \

EXERCISE I. (i) Indicate by symbols the metrical character of each of the following, (ii) give the proper term for the foot, and (iii) for the number of feet occurring in each line; *e.g.*, Tell me not in mournful numbers. The graphic representation is 4 (/ x); it is trochaic tetrameter:—(1) She walks in beauty, like the night. (2) The paths of glory lead but to the grave. (3) Dust thou art, to dust returnest. (4) Nor bid a warrior smile, nor teach a maid to weep. (5) Let not Ambition mock their useful toil. (6) There's not a joy the world can give like that it takes away. (7) For thee, oh, now a silent soul, my brother. (8) Methought I heard a voice cry, 'Sleep no more!' (9) From hope and fear set free. (10) She looks and her heart is in heaven; but they fade. (11) Waken, lords and ladies, gay. (12) To reside where he died. (13) Yon solitary Highland lass. (14) But the next dearest blessing

that Heaven can give. (15) Take her up tenderly.
(16) How good is man's life, the mere living! how fit to
employ. (17) And when she had passed it seemed
like the ceasing of exquisite music.

2. Compose a line in imitation of the metre of each
of the first six lines given in the preceding exercise.

3. Compose or find an example of:—(1) an iambic
line of two accents. (2) a trochaic line of two accents.
(3) an iambic line of four accents. (4) A line of four
dactyls. (5) A line of three anapæsts. (6) A line
of three amphibrachs. (7) A line of seven iambs. (8)
A line of six trochees. (9) A line of eight trochees.
(10) An iambic line of four accents followed by an
iambic line of three accents.

CHAPTER II.—RHYTHM-BEAT; VARIATIONS; CESURA.

LESSON LXXIV.

I. The Rhythm-Beat.—Verse involves not only elements of accent, it also involves elements of time. Read the following lines, beat time as you read, and it will be seen that the time of the beat, as it marks the accent, does not vary, even if there are more syllables to the foot:—

Ye banks and braes o' bonnie Doon.
Oft I had heard of Lucy Gray.
Over the mountains and over the waves.
Merrily, merrily, shall I live now.

All verse, as it were, *beats time*. This rhythmic stress is termed the **rhythm-beat**. The rhythm-beat is the *constant* element in verse.

The syllables between the beats may be lacking, but the rhythm-beat is unaffected:—

× × Break, ' × × break, ' × × break '
On thy cold ' × gray stones ' × O Sea! '
And I would ' that my tongue ' × could ut'ter

This regularity of the metrical stress in time makes poetry resemble music. So important is the beat of the

time-rhythm that if it is preserved, many variations may enter into the line only to increase its musical charm.

I stood on the bridge at midnight
 x / x x / x / x

As a feather is wafted downward.
 x x / x x / x / x

Usually the rhythm-beat coincides with the word-stress and the sentence-stress, but sometimes the rhythm-beat modifies slightly the word- or sentence-stress.

As through' the green' *corn`field'* did pass.'

Burns, Shel'ley were with' us, they watch' from their graves.'

This slight wrenching of the accent over to the next syllable sometimes results in beautiful effects.

II. Variations in Stress.—If we consider dissyllabic words, marking them metrically, we should write *ingratitude*, x / x / ; *circumstantiality* / x / x / x / ; it is evident that with only one sign (/) for stress, that sign must indicate varying degrees of emphasis—main stress, secondary stress, tertiary stress. If, however, we used numerals to indicate the varying strength of stress, we might represent the line,

But look! the morn in russet mantle clad

in the following manner:—

2 6 o 8 1 5 o 5 o 7
 x / x / x / x / x /

The lowing herd winds slowly o'er the lea

o 6 1 8 6 7 o 4 o 8
 x / x / x / x / x /

The general relation of x / is preserved, though the stress of x or / varies very greatly. Metrical stress is

a relative matter; it means only the stress the syllable bears compared with its immediate neighbors. This variation of stress prevents the monotony of verse that would result from the exact equality of all the stressed and of all the unstressed syllables. The skilful variation of the stress is a great means to the music of poetry. In the following lines the variations grow more subtle with every line:—

Tell me not in mournful numbers . . .
 The paths of glory lead but to the grave. . . .
 There was a time when meadow, grove, and stream . . .
 When to the sessions of sweet, silent thought . . .
 O what can ail thee, Knight-at-arms . . .
 My heart aches, and a drowsy numbness pains. . . .
 Come away, come away, Death,
 And in sad cypress let me be laid. . . .

Variations in the Number of Syllables:—(i) Variation by omitting an unaccented syllable:—

Not a drum' × was heard', not a fun'eral note.'
 Look' at her gar'×ments.

× Tu' [×] whit!' [×] Tu' [×] whoo!
 And hark' again!' the crow'ing cock'.

× × Break', × × break', × × break'
 At the foot' of thy crags,' × O Sea!'

Compare the "rest" in music. Note that the time intervals marked by the rhythm-beat are not affected by the omission.

As English ears prefer a strong ending to the line, the line usually ends with the stressed syllable; hence the omission of the unaccented syllables as in:—

Mer'rily mer'rily shall' I live now' × ×

Pleas'ure nev'er is' at home' ×

The line stopping with an incomplete foot is called *catalectic* or *short-stopped*.

(ii) Variation by adding an unaccented syllable:—

On juts of slipper^y crag that rang

× / × / × × / × /

[To suggest quickened motion.]

And *the* spring' comes slow'ly up' this way'

And makes' as health'ful mus'ic; it is' not mad'ness.

To be,' or not' to be': that' is the quest'ion.

This extra unaccented syllable at the end of the line, also sometimes after the cesura, became a mark of Shakespeare's later versification. The line having this extra syllable is sometimes called *hypercatalectic*.

The pupil must bear in mind that these variations are not errors, but a part of the means by which the beauty of musical rhythm is attained. However varied and irregular the metre is, the verse is named after its predominant foot, not after the variations.

Variations in Feet—Initial Foot.—In some cases variation has become a custom. Considering lines like these:—

High on a throne of royal state that far

/ × × / × / × / × /

When in the chronicle of wasted time

/ × × / × / × / × /

This trochaic opening to a line otherwise iambic is one of the most frequent of metrical variations, especially for the opening line of a poem. This trochaic inversion is found, but more rarely, in the second foot:—

My heart' *aches'* and a drow'sy numb'ness pains'
and frequently after a cesura:—

Leave' not a rack' behind.' || *We'* are such stuff'

The Final Foot.—The necessity of a strong ending to the verse gives rise to many modifications of the pattern of the final foot. The verse usually ends with the accented syllable, even if the metrical foot is left incomplete:—

Ev'er let' the Fan'cy roam' ×
 Mer'rily, mer'rily, shall' I live now' × ×

Metrical Hybrids.—Sometimes, indeed, these possible variations seem to assume a new pattern by the combination of metres. In Longfellow's *Bridge* there are many lines of this pattern:—

I stood on the bridge at midnight
 × / × × / × / ×
 And far in the hazy distance
 × / × × / × / ×

The dominant movement of the poem is amphibrachic; but the variations in the use of unaccented syllables conceal the pattern at times, and the variation itself is more or less regular, making a subordinate pattern.

III. Cesura.—Examining every sentence of any length, we shall notice that in speaking it we divide it into parts; *e.g.*:—

The prudence of wise men serves for the scorn of fools.

That government of the people, by the people, for the people,
 shall not perish from this earth.

It will be observed that each group of words is uttered with one general movement of the voice; each group in speaking is a **stress-group**, corresponding some-

what to a *phrase* in music. It will be further noted that each stress-group is followed by a pause.

In metrical composition these stress-groups are more regular than in prose, and the pauses are therefore more regular.

Behold the child, || by nature's kindly law,
Pleased with a rattle, || tickled with a straw.

This pause within the line, cutting it into two or more parts, is termed a **cesura** (*sēz yew' rah*) (Lat. *cæsura*, cutting). The usual place of the cesura is indicated by the symbol || in the lines quoted. But it is found elsewhere:—

The lights begin to twinkle from the rocks:
The long day wanes; || the slow moon climbs, || the deep
Moans round with many voices. || Come, my friends.

IV. End-stopped and Run-on Lines.—When the pause comes at the end of the line, the line is sometimes called an **end-stopped** line. A line that continues the stress-group into the following line or lines is called a **run-on** line:—

Daffodils, (end-stopped)
That come before the swallow dares, and *take* (run-on)
The winds of March with beauty; violets dim, (end-stopped)
But sweeter . . .

This varying length of the stress-group is another means of metrical variety and artistic effect.

EXERCISE.—(i) Mark with symbols (×) the metrical nature of the following lines; (ii) give the name of the predominant foot in each line; (iii) name the line as monometer, dimeter, etc.; (iv) comment on the variations from that predominant foot:—

- (1) Yes, it was the mountain Echo.
 (2) Milton! thou shouldst be living at this hour.
 (3) Under the greenwood tree.
 (4) God be thanked—whatever comes after, I have
 lived and toiled with men.
 (5) Soldier, rest! thy warfare o'er.
 (6) Hail to the chief who in triumph advances.
 (7) And the night shall be filled with music.
 (8) When to the sessions of sweet, silent thought.
 (9) Like to the lark at break of day arising.
 (10) Most friendship is feigning, most loving mere
 folly.

V. Composition.—**I.** Compose lines, or find new examples, to correspond to the following symbols:—

- (1) × / × / × / × /
 (2) / × × / × / × /
 (3) / × / × / × /
 (4) × × / × / × × / × /
 (5) / × × / × × / × × /

2. Compose lines, or find new examples, described as
 (1) Iambic trimeter. (2) Trochaic tetrameter. (3)
 Dactyllic dimeter. (4) Trochaic hexameter. (5) Am-
 phibrachic tetrameter. (6) Anapæstic trimeter.

CHAPTER III.—METRICAL ORNAMENT —RIME; ALLITERATION; TONE; ONOMATOPŒIA.

LESSON LXXV.

The chief means by which the musical charm of verse is increased are **rime**, **alliteration**, and **tone-sequence**.

I. Rime is a certain harmony of words and syllables involving identity and variety of sound. (i) The riming vowels must have the rhythm-beat and be identical in sound:—

foe : go. feel'ing : heal'ing. atten'ded : defen'ded.

(ii) The elements following the riming vowel must be identical in sound:—

send : blend. sending : blending.

(iii) The first element of the rime-pair must be different:—

slung : hung. eve : receive. measures : pleasures.

Syllables that agree absolutely in sound are called **identical rimes**:—

see : sea. night : knight.

They are not true rimes.

Assonance.—(i) Where the elements following the rhythm-beat agree but the accented vowels do not agree; or (ii) where the vowels correspond but the elements that follow differ, the rimes are imperfect and are called **assonances**:—

speak : break. notes : thoughts. bane : name.

Rimes—Single, Double, Triple.—Rimes of one syllable are called **single** rimes. (Single rimes are sometimes called **masculine**.) Rimes of two syllables are called **double** rimes. (Double rimes are sometimes called **feminine**.) Rimes of three syllables are called **triple** rimes.

There is no flock, however watched and *tended* (double rime)
 But one dead lamb is **there!** (single rime)
 There is no fireside, howsoe'er *defended*, (double rime)
 But has one vacant **chair**. (single rime)

Lift her up *tenderly*, (triple rime)
 Handle with **care**; (single rime)
 Fashioned so *slenderly*, (triple rime)
 Young and so **fair**. (single rime)

End Rimes and Mid Rimes.—Rimes occur usually at the ends of verses—**end rime**:—

Come and trip it as you **go**
 On the light fantastic **toe**.

They may occur within the verse—**internal rime** or **mid rime**:—

As ye **sweep** through the **deep**.

They may occur at the end in alternate lines—**alternate rimes**:—

In the elder days of <i>Art</i>	a
Builders wrought with greatest care	b
Each minute and unseen <i>part</i>	a
For the Gods see every where .	b

The usual symbols of riming lines are **a a, b b, c c**, etc., for the rime-pairs.

Blank Verse.—Verse that is not rimed is termed **blank verse**.

Now is the winter of our discontent
Made glorious summer by this sun of **York**.

Unrimed iambic pentameter is called **heroic blank verse**, the favorite measure of epic and tragic poetry, as in Milton and Shakespeare.

II. Alliteration.—Musical effect is aided by the agreement of initial sounds, especially under the rhythm-beat, in near-by words:—

Of Nelson and the North.
From too much love of living
From hope and fear set free.

The ploughman homeward plods his weary way.
The earth and every common sight.
The moan of doves in immemorial elms
And murmuring of innumerable bees.

This initial rime is called **alliteration**.

III. Sequence of Tone.—(i) The vowel-sequence—*ē, ā, ah, ai, ō, oo*—being in harmonious progression—affords many pleasing musical effects when wrought into the verse:—

When to the sessions of sweet, silent thought.
Ye Mariners of England
That guard our native seas,
Whose flag has braved a thousand years
The battle and the breeze.

(ii) Certain consonants may be used for melodious effect. Notice the effect of the liquid consonants in the following stanza:—

Philomel with melody
 Sing in our sweet lullaby;
 Lulla, lulla, lullaby; lulla, lulla, lullaby!
 Never harm, nor spell, nor charm,
 Come our lovely lady nigh!
 So good-night, with lullaby.

IV. Onomatopœia.—The sound of the verse may imitate or suggest the meaning conveyed by the words.

(i) To indicate movement:—

Myriads of rivulets hurrying through the lawn.

Merrily, merrily, shall I live now.

And even the weariest river
 Winds somewhere safe to sea.

(ii) To indicate sound:—

On a sudden open fly
 With impetuous recoil and jarring sound
 Th' infernal doors, and on their hinges grate
 Harsh thunder.

This imitative harmony is called **onomatopœ'ia**; the lines are called **onomatopoet'ic** lines.

EXERCISE I. Point out the nature of (i) the rime, (ii) the alliteration, and (iii) any vowel harmonies in the following:—

- (1) It ceased yet still the sails made on
 A pleasant noise till noon,
 A noise like of a hidden brook
 In the leafy month of June,
 That to the sleeping woods all night
 Singeth a quiet tune.
- (2) Behold her silent in the field,
 Yon solitary Highland lass!

Reaping and singing by herself;
 Stop here, or gently pass!
 Alone she cuts and binds the grain,
 And sings a melancholy strain;
 O listen! for the Vale profound
 Is overflowing with the sound.

- (3) The harbor-bay was clear as glass
 So smoothly it was strewn!
 But on the bay the moonlight lay
 And the shadow of the moon.

The rock shone bright, the Kirk no less
 That stands above the rock:
 The moonlight steeped in silentness
 The steady weathercock.

- (4) O world! O life! O time!
 On whose last steps I climb
 Trembling at that where I had stood before;
 When will return the glory of your prime?
 No more—Oh, never more!
 Out of the day and night
 A joy has taken flight;
 Fresh spring, and summer, and winter hoar,
 Move my faint heart with grief, but with delight
 No more—Oh, never more!

2. Study the imitative harmony in the following:—

The descent of the Knight Bedivere down the cliffs.

Dry clash'd his harness in the icy caves
 And barren chasms, and all to left and right
 The bare black cliff clang'd round him, as he based
 His feet on juts of slippery crag that rang
 Sharp smitten with the dint of armèd heels—
 And on a sudden, lo, the level lake,
 And the long glories of the winter moon!

CHAPTER IV.—STANZA-FORMS.

LESSON LXXVI.

Combinations of Verses.—As the stress-groups of the sentence (see p. 296) join in the rhythm of the whole sentence, so the rhythmic movements of the verses are part of the larger rhythm of the stanza. Read aloud the following verses so that you express a metrical movement dominating the whole stanza:—

I heard a thousand blended notes
While in a grove I sate reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind.

The recurring combination of verses united in a musical whole constitutes a **stanza**. The combination is usually marked by rime, and by separation of the written or printed lines into groups.

NOTE. A stanza is frequently called a **verse**. Strictly used, a verse means only a metrical line.

1. **Couplet.**—The simplest form of the stanza is two lines rimed:—

A little knowledge is a dangerous **thing**;
Drink deep, or touch not the Pierian **spring**.

Rimed couplets of iambic pentameter verse are called **heroic couplets**. Couplets are usually printed as a continuous poem.

II. **Triplets.**—Three lines may be joined and rime
a a a:—

Like an æolian harp that **wakes**
No certain air, but overtakes
Far thought with music that it **makes**.

NOTE. When the first and third lines rime and the second introduces the riming pair of the following stanza, we have *terza rima*, used in Dante's *Divine Comedy*.

III. **Quatrain.**—Four-line stanzas have three forms.

(i) The second and fourth lines rime (— a — a):—

O my Luve's like a red, red rose
That's newly sprung in **June**.
O my Luve's like the melody
That's sweetly played in **tune**.

The combination of a four-accent iambic line alternating with a three-accent, with the second and fourth lines riming, constitutes the **ballad stanza**, the most popular form of English verse. The first and third lines are also often rimed:—

O Brignall banks are wild and *fair*
And Greta woods are **green**,
And you may gather garlands *there*
Would grace a summer-**queen**.

(ii) The riming lines (iambic tetrameter) are the first and fourth and the second and third (**a b b a**):—

Old yew that graspest at the *stones*
That name the underlying **dead**,
Thy fibres net the dreamless **head**,
Thy roots are wrapped about the *bones*.

This form of stanza is called sometimes the **In Memoriam** stanza.

(iii) The riming lines are the first and second and third and fourth (**a a b b**):—

Life! I know not what thou *art*,
 But know that thou and I must *part*;
 And when, or how, or where we *met*
 I own to me's a secret *yet*.

NOTE. In hymns the ballad stanza is called **common metre**; the quatrain in which the first, second, and fourth lines are trimeter iambic with the third line tetrameter, with alternate rimes, is **short metre**; the quatrain in which all the lines are iambic pentameter, with alternate rimes, is **long metre**.

Combinations of Stanzas.—Combinations of the foregoing stanzas are very numerous; *e.g.*, the double quatrain:—

When we two parted
 In silence and tears
 Half broken-hearted
 To sever for years.
 Pale grew thy cheek and cold,
 Colder thy kiss;
 Truly that hour foretold
 Sorrow to this.

Stanzas of unusual character can be described by the number of the lines ; *e.g.*, a seven-line or nine-line stanza, etc.

Spenserian Stanza.—One of the most elaborate stanzas is that used by Spenser in his *Faerie Queene*, and imitated later by Beattie, Byron, and others. Cf. Byron's *Childe Harold*, IV., i:—

I stood in Venice on the Bridge of Sighs;
 A palace and a prison on each hand:
 I saw from out the wave her structure rise
 As from the stroke of the enchanter's wand:
 A thousand years their cloudy wings expand,
 Around me, and a dying glory smiles
 O'er the far times, where many a subject land
 Look'd to the wingèd Lion's marble piles,
 Where Venice sate in state, throned on her hundred isles!

The metre is iambic pentameter for eight lines, followed by a ninth line, iambic hexameter (or Alexandrine). The order of the rimes is **a b a b b c b c c**. This stanza is known as **Spenserian stanza**.

The Sonnet.—The most famous of the longer stanzas is the **sonnet**. It is a fourteen-line stanza, iambic pentameter. The order of rimes and the movement of the rhythm give two main varieties:—

(i) **The Italian Sonnet:**—

ON HIS BLINDNESS.

When I consider how my light is spent
 Ere half my days, in this dark world and wide,
 And that one talent which is death to hide,
 Lodged with me useless, though my soul more bent
 To serve therewith my Maker, and present
 My true account, lest He, returning, chide;
 "Doth God exact day-labor, light denied?"
 I fondly ask; but patience, to prevent
 That murmur, soon replies, "God doth not need
 Either man's work, or His own gifts; who best
 Bear His mild yoke, they serve Him best; His state
 Is kingly; thousands at His bidding speed,
 And post o'er land and ocean without rest;
 They also serve who only stand and wait."

—*John Milton.*

Here the rime order is **abba abba cde cde**. The rimes of the **octave**, or first eight lines, are constant, but the rimes of the **sextet**, or last six lines, may vary except that there must be no rimed couplet at the end.

(ii) **The Shakespearian Sonnet:—**

Let me not to the marriage of true minds
 Admit impediments. Love is not love
 Which alters when it alteration finds,
 Or bends with the remover to remove:
 Oh, no! it is an ever-fixed mark,
 That looks on tempests, and is never shaken;
 It is the star to every wandering bark,
 Whose worth's unknown, although his height be taken.
 Love's not Time's fool, though rosy lips and cheeks
 Within his bending sickle's compass come;
 Love alters not with his brief hours and weeks,
 But bears it out¹ even to the edge of doom.
 If this be error, and upon me prov'd,
 I never writ, nor no man ever loved.

—*Shakespeare.*

The rime order is **abab cdcd efef gg**. The movement is that of three quatrains and a couplet. This is the form used in Shakespeare's *Sonnets*.

EXERCISE I. Describe the metre and stanza in each of the following. Where the stanza has a name tell the name:—

- (1) Sole judge of truth, in endless error hurled,
 . The glory, jest, and riddle of the world.
- (2) Tiger, tiger, burning bright
 In the forests of the night,
 What immortal hand or eye
 Could brave thy fearful symmetry?
- (3) I hold it truth with him who sings
 To one clear harp in divers tones,
 That men may rise on stepping-stones
 Of their dead selves to higher things.

¹ Endures.

- (4) Such a starved bank of moss
 Till, that May-morn,
 Blue ran the flash across:
 Violets were born.

- (5) Till the war-drum throb'd no longer, and the battle-flags were
 furl'd

In the Parliament of man, the Federation of the world.

- (6) With little here to do or see
 Of things that in the great world be,
 Sweet daisy! oft I talk to thee,
 For thou art worthy,
 Thou unassuming common-place
 Of nature, with that homely face,
 And yet with something of a grace,
 Which love makes for thee!

- (7) The fight did last from break of day
 Till setting of the sun;
 For when they rang the evening-bell,
 The battle was scarce done.

2. Write the following in correct stanza form:—(1) The sun's rim dips; the stars rush out; at one stride comes the dark; with far-heard whisper, o'er the sea, off shot the spectre bark. (2) Owing her weakness, her evil behavior, and leaving with meekness, her sins to her Savior. (3) Fear no more the heat o' the sun nor the furious winter's rages; thou thy worldly task hast done, home art gone and ta'en thy wages: golden lads and girls all must, as chimney-sweepers, come to dust. (4) Music, when soft voices die, vibrates in the memory—odors, when sweet violets sicken, live within the sense they quicken. (5) Fair daffodils, we

weep to see you haste away so soon; as yet the early rising sun has not attained his noon. Stay, stay, until the hasting day has run but to the even-song; and having prayed together, we will go with you along.

3. Compose or find new examples of (1) An heroic couplet. (2) A quatrain, riming *a a b b*. (3) A quatrain in ballad metre. (4) A Spenserian stanza. (5) Five lines of five-accent iambic blank verse.

TABLE OF SOME COMMON CONTRACTIONS.

A. B. , or B. A. , Lat. <i>Artium Baccalaureus</i> , Bachelor of Arts.	cwt. , hundredweight.
A. D. , Lat. <i>Anno Domini</i> , in the year of our Lord.	D. C. L. , Doctor of Civil Law.
ad lib. , Lat. <i>ad libitum</i> , at pleasure.	D. D. , Doctor of Divinity.
ad val. , or adv. , Lat. <i>ad valorem</i> , according to value.	del. , Lat. <i>delineavit</i> , drew (it).
A. M. (A. M. , or a. m.), Lat. <i>ante meridiem</i> , before noon.	D. L. O. , Dead Letter Office.
A. M. , or M. A. , Lat. <i>Artium Magister</i> , Master of Arts.	D. V. , Lat. <i>Deo volente</i> , God willing.
anon. , anonymous.	8vo , octavo.
ans. , answer.	e. g. , <i>exempli gratia</i> , for the sake of an example.
avdp. , avoirdupois.	Esq. , Esquire.
Ave. , Avenue.	et al. , Lat. <i>et alibi</i> , and elsewhere;
bbl. , barrels.	<i>et alii</i> , and others.
B. C. , before Christ.	etc. , Lat. <i>et cetera</i> , and so forth.
bk. , book, bank.	et seq. , Lat. <i>et sequentia</i> , and the following.
B. Sc. , Bachelor of Science.	ex div. , xd. , without the dividend.
C. , Lat. <i>centum</i> , hundred. Centigrade .	f. , following. ff. , plural.
cap. , chap. , ch. , Lat. <i>caput</i> , chapter.	F. , Fahr. , Fahrenheit.
C. E. , Civil Engineer.	f. o. b. , free on board.
Co. , Company, County.	fol. , folio.
C. O. , Care of.	F. R. S. , Fellow of the Royal Society.
C. O. D. , Cash, or Collect, on delivery.	4to , quarto.
cont. , continued.	Fr. , French.
cor. , corner.	G. A. R. , Grand Army of the Republic.
	G. O. P. , Grand Old Party (Republicans).
	H. M. S. , His Majesty's Ship or Service.

- Hon.**, Honorable.
h. p., horse-power.
H. R. H., His Royal Highness.
ib. or **ibid.**, Lat. *ibidem*, in the same place.
id., Lat. *idem*, the same.
i. e., Lat. *id est*, that is.
I. H. S., Lat. *Iesus Hominum Salvator*, Jesus, Savior of Men. (Really, IHS, ancient symbol for Jesus.)
incog., Lat. *incognito*, unknown.
inst., instant, the present month.
J. P., Justice of the Peace.
lib., Lat. *liber*, book.
LL. B., *Legum Baccalaureus*, Bachelor of Laws.
l., **ll.**, line, lines.
Lat., Latin.
lb., Lat. *libra*, pound.
M., Lat. *meridies*, noon. **mille**, thousand.
M., Fr. *Monsieur*, Mr. **MM.**, plural.
Messrs., Fr. *Messieurs*, gentlemen, sirs.
M. D., Lat. *Medicinæ Doctor*, Doctor of Medicine.
Mgr., or **Monsig.**, Monseigneur.
M. P., Member of Parliament.
Mrs., Missis (= Mistress).
MS., Manuscript. **MSS.**, Manuscripts.
N. B., Lat. *nota bene*, take notice.
Nem. con., Lat. *nemine contradicente*, no one contradicting, unanimously.
O. K., approved, all correct.
p., **pp.**, page, pages.
Ph. D., Lat. *Philosophiæ Doctor*, Doctor of Philosophy.
pinx., Lat. *pinxit*, painted it.
P. M. (P. M., or p. m.), *post meridiem*, after noon.
P. O., Post Office.
P. P. C., Fr. *Pour prendre congé*, to take leave.
pron., pronounced.
pro tem., Lat. *pro tempore*, for the time being.
prox., Lat. *proximo*, in the next month.
P. S., Lat. *post scriptum*, postscript.
q. e. d., Lat. *quod erat demonstrandum*, which was to be proved.
q. v., Lat. *quod vide*, which see.
R. F. D., Rural free delivery.
R. R., **Ry.**, Railroad, Railway.
sculp., Lat. *sculpsit*, engraved (it).
sp., spelled.
St., Saint, Street.
stet., Lat. *stetit*, let it stand (proof correction).
tr., transpose.
xii^{mo}, duodecimo.
ult., Lat. *ultimo*, in the last (month).
vid., Lat. *vide*, see.
vol., volume.
viz., *videlicet*, that is to say.

GEOGRAPHICAL ABBREVIATIONS.

Ala., Alabama.
Alas., Alaska.
Ariz., Arizona.
Ark., Arkansas.
B. C., British Columbia
Cal., California.
Cantab., of Cambridge.
C. B., Cape Breton.
Col., Colo., Colorado.
Conn., Connecticut.
D. C., District of Columbia.
Del., Delaware.
Den., Denmark.
Eng., England.
Fla., Florida.
Fr., France.
Ga., Georgia.
Ger., Germany.
I., Ida., Idaho.
Ill., Ills., Illinois.
Ind., Indiana.
Ind. T., Indian Territory.
It., Italy.
Kan., *Kans., Kas., Kansas.
Ken., *Ky., Kentucky.
La., Louisiana.
Lab., Labrador.
Man., Manitoba.
Mass., Massachusetts.
Md., Maryland.

Me., Maine.
Mich., Michigan.
Minn., Minnesota.
Miss., Mississippi.
Mo., Missouri.
Mont., Montana.
N. B., New Brunswick (Canada),
 North Britain (or Scotland).
N. C., North Carolina.
N. Dak., North Dakota.
Neb., *Nebr., Nebraska.
Nev., Nevada.
New M., New Mexico.
Nfd., Newfoundland.
N. H., New Hampshire.
N. J., New Jersey.
N. S., Nova Scotia.
N. Y., New York.
O., Ohio.
Ont., Ontario.
Ore., Oreg., Oregon.
Oxon., of Oxford.
Pa., Pennsylvania.
P. E. I., Prince Edward Island.
Phila., Philadelphia.
P. Q., Province of Quebec.
Ptg., Pittsburg.
R. I., Rhode Island.
S. C., South Carolina.

* Official.

S. Dak., South Dakota.

Tenn., Tennessee.

Tex., Texas.

Va., Virginia.

Verm., Vt., Vermont.

Wash., Washington (State).

W. I., West Indies.

*** Wis.**, Wisc., Wisconsin.

W. Va., West Virginia.

Wyo., Wyoming.

SIZES AND STYLES OF TYPE IN USE FOR PRINTED BOOKS.

This is Five-point, or Pearl.

This is Six-point, or Nonpareil.

This is Seven-point, or Minion.

This is Eight-point, or Brevier.

This is Nine-point, or Bourgeois.

This is Ten-point, or Long Primer.

This is Eleven-point, or Small Pica.

This is Twelve-point, or Pica.

This is Fourteen-point, or English.

This is Eighteen-point, or Great
Primer.

TYPES DISTINGUISHED BY THE WIDTH OF THE LETTERS, AS:

Standard.

Condensed.

Extended.

Extra Condensed.

TYPES DISTINGUISHED BY THE CHARACTER OF THE FACE, AS:

Roman. *Italic.* *Script.* **Bold Face.** THIN FACE.

Black Letter. **Old English.** **German Text.** **Tudor.**

PRINTER'S PROOF—REVISED FROM
CORRECTIONS.

THE WESTERN STAGE-DRIVER.

It must be remembered that we are here in a land of stage-drivers and highwaymen—a land, in that sense, like England a hundred years ago. The highway robber—road-agent he is quaintly called—is still busy in these parts. . . . The cultus of the stage-coachman always flourishes highest when there are thieves on the road, and where the guard travels armed; and the stage is not only a link between the country and the city and the vehicle of news, but has a faint warfaring aroma, like a man who should be brother to a soldier. California boasts her famous stage-drivers, and among these the famous Foss is not forgotten. Along the unfenced, abominable mountain roads, he launches his team with small regard to human life or the doctrine of probabilities. Flinching travellers, who behold themselves coasting eternity at every corner, look with natural admiration at their driver's huge, impassive, fleshy countenance. He has the very face for the driver in Sam Weller's anecdote, who upset the election party at the required point. Wonderful tales are told of his readiness and skill. One in particular, of how one of his horses fell at a ticklish passage of the road, and how Foss let slip the reins, and, driving over the fallen animal, arrived at the next stage with only three. This I relate as I heard it, without guarantee.

R. L. STEVENSON, *from "The Amateur Emigrant."*

PROOF-READER'S SIGNS EXPLAINED.

- ≡≡≡ Three lines under a letter—use a capital.
- ≡≡ Two lines under a letter—use small capital.
- One line under a letter—use italic.
- ~~~~ Use black-face type.
- rom. Use Roman letter.
- l.c. Use lower-case, or small letters.
- ☞ *Dele, delete*—strike out the letter or passage marked.
- w.f. The letter is of a wrong font, or wrong size.
- tr. Transpose the letters.
- ↻ Turn the letter.
- × Replace a broken letter.
- ∧ Insert here the stop, word, etc., indicated in the margin.
- ⊙ Use a period.
- ,/ Use a comma; ;/ semicolon; :/ colon.
- √ Use an apostrophe.
- “√ Use quotation-marks.
- /=/ Use a hyphen.
- /-/ Use a dash.
- Omit the space—close up.
- ⌒ Print as diphthong.

- # Put in space.
- qu. or ? Spelling or phrase is doubtful.
- ☐ Indent one *em*, for paragraph.
- ¶ Make a paragraph.
- no ¶ No paragraph—run on.
- lead. Insert a lead (a metal strip) to separate the lines. (Lines without leads are *solid*.)
- space out. The words are crowded—separate them.
- ✓ ✓ ✓ Less space between words.
- | Make lines even at margin.
- == Make line straight.
- centre. Bring to the middle of line or page.
- ┌ Raise word or letter.
- └ Lower word or letter.
- ┐ Bring enclosed to the left.
- ┘ Bring enclosed to the right.
- overrun. Transpose the part to the next line or page.
- ↓ Push down the lead or space.
- out. s.c. Something omitted—see copy.
- stet. The correction is wrong—let the part stand as it is.

TABLE OF CORRECTIONS FOR WRITTEN EXERCISES.

Correction of Themes. A great problem in the teaching of composition is the supervision and correction of the written themes. The following means are suggested to the teacher for lightening the burden of correction of this written work:—

1. The themes should be brief—a paragraph or a page, and the pupil's effort should be concentrated on that amount.

2. For correction of merely formal character—spelling, capitals, punctuation, margin, etc.—the pupils may exchange their themes and correct each other's errors. Doubtful cases may be referred to the teacher as he passes through the class, or be discussed by all at the conclusion of the lesson.

3. Selected themes may be read aloud, preferably by the writers, when the teacher can offer criticism both of general effect and details.

4. Selected themes may be read privately by the teacher, and the points of criticism brought before the class and discussed.

5. The teacher may pass through the class while the pupils are writing and offer corrections and suggestions to the individual pupil.

6. The following table of corrections will be found helpful, both to point out the fault and to guide the pupil in criticising his own work.

N.B.—*Only the corrections in larger type—MS. ? Sp. ? Cap., etc., should be used during the first year.*

MS. ? The manuscript is badly written.

Sp. ? Spelling is faulty; consult the dictionary; rewrite the word correctly.

Sp. - = Use hyphen. **Sp. C** = Write as one word. **Sp. #** = Write as two words. **Sp. +** = Do not abbreviate. Write word in full.

Cap. Use capital letters (see pp. 2, 5, 9).

L. c. Lower-case (printer's term). Use small letters.

Ital. Underline for italics (see pp. 13-14).

Pt. ? Punctuation is faulty; find out the error and correct.

Pt. . = Use period (pp. 18-19). **Pt. ,** = Use comma (pp. 23, 24, 28, 29, 33, 34). **Pt. "** = Use quotation-marks (p. 39). **Pt. '** = Use apostrophe rightly (pp. 39-40). **Pt. ;** = Use semicolon (pp. 42-43). **Pt. :** = Use colon (p. 48). **Pt. —** = Use dash (pp. 48-49). **Pt. !** = Use exclamation-point (p. 53). **Pt. ?** = Use interrogation-mark (p. 53).

S. ? The sentence structure is faulty.

S. 1 =The sentence lacks unity or is too long or involved (pp. 64, 65). **S. 2** =The part should be subordinated to some main statement (p. 70). **S. Interrogation, Exclamation, Balance**, etc. =Recast the sentence, as interrogation (p. 78), exclamation (p. 78), loose or periodic (p. 82), balance (p. 87).

¶ ? Some law of the paragraph is not observed.

¶ □ =Lacks indentation or margin (pp. 15, 20). **¶ 1** =Lacks unity (p. 103). **¶ 2** =See topic sentence (p. 104). **¶ 3** =Lacks methodical arrangement (p. 108). **¶ 4** =Lacks explicit reference (p. 111). **¶ 5** =Recast in parallel construction (p. 115). **¶ 6** =Transition not observed (p. 118). **¶ 7** =Lacks proportion (p. 121). **¶ 8** =Lacks rhythm (p. 121). **¶ 9** =Recast as climax (p. 125).

Cl. ? The sentence is not clear.

Cl. 1 =The word is inexact (p. 189). **Cl. 2** =Transpose for clearness (p. 129). **Cl. 3** =Word or reference is ambiguous (p. 192).

F. ? Force is not attained. The sentence is weak ; recast.

F. 1 =Make simple (p. 197). **F. 2** =Rearrange for emphasis (pp. 132, 137, 202). **F. 3** =Be brief (p. 202). **F. 4** =Amplify (p. 202). **F. 5** =Add contrast (p. 202). **F. 6** =Use a figure of speech (pp. 210-211, 215-216).

Gr. ? Some grammatical error to be corrected.**T. ?** Some rule of good taste is not observed.

T. 1 =Correct the barbarism, impropriety, or solecism (p. 142). **T. 2** =Avoid the colloquialism, trite saying, etc. (pp. 142, 221). **T. 3** =Avoid tiresome repetition. **T. 4** =Correct the faults of sound (p. 221).

Nar. ? Some point of narration is neglected. See Narration, pp. 157, 164-166.

Des. ? Some point of description is neglected. See Description, pp. 170-172, 175, 176, 183.

Exp. ? Some point of exposition is neglected. See Exposition, pp. 261-264, 266.

Arg. ? Some point of argument is neglected. See Argument, pp. 267-269.

Per. ? Some point of persuasion is neglected. See Persuasion, pp. 275-276.

? The statement is doubtful as to fact. ? Word. The word is not well chosen—either wrong or inexact. **? Or.** The statement is copied or not original.

^ Something is omitted.

Tr. Transpose.

8 Omit (*dele*, strike out).

A, A high order of merit ; **B,** good ; **C,** satisfactory ; **D,** pass ; **F,** fail.



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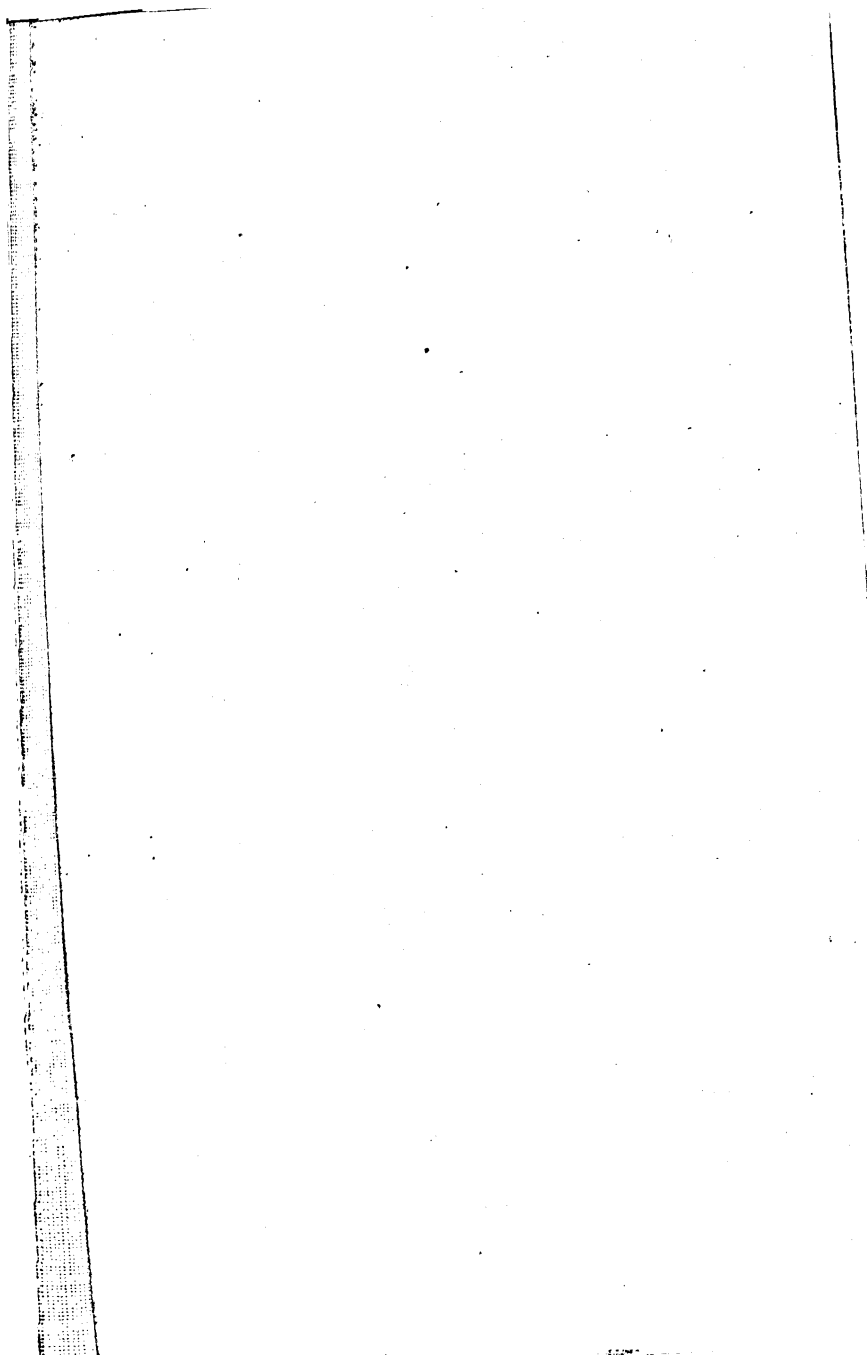
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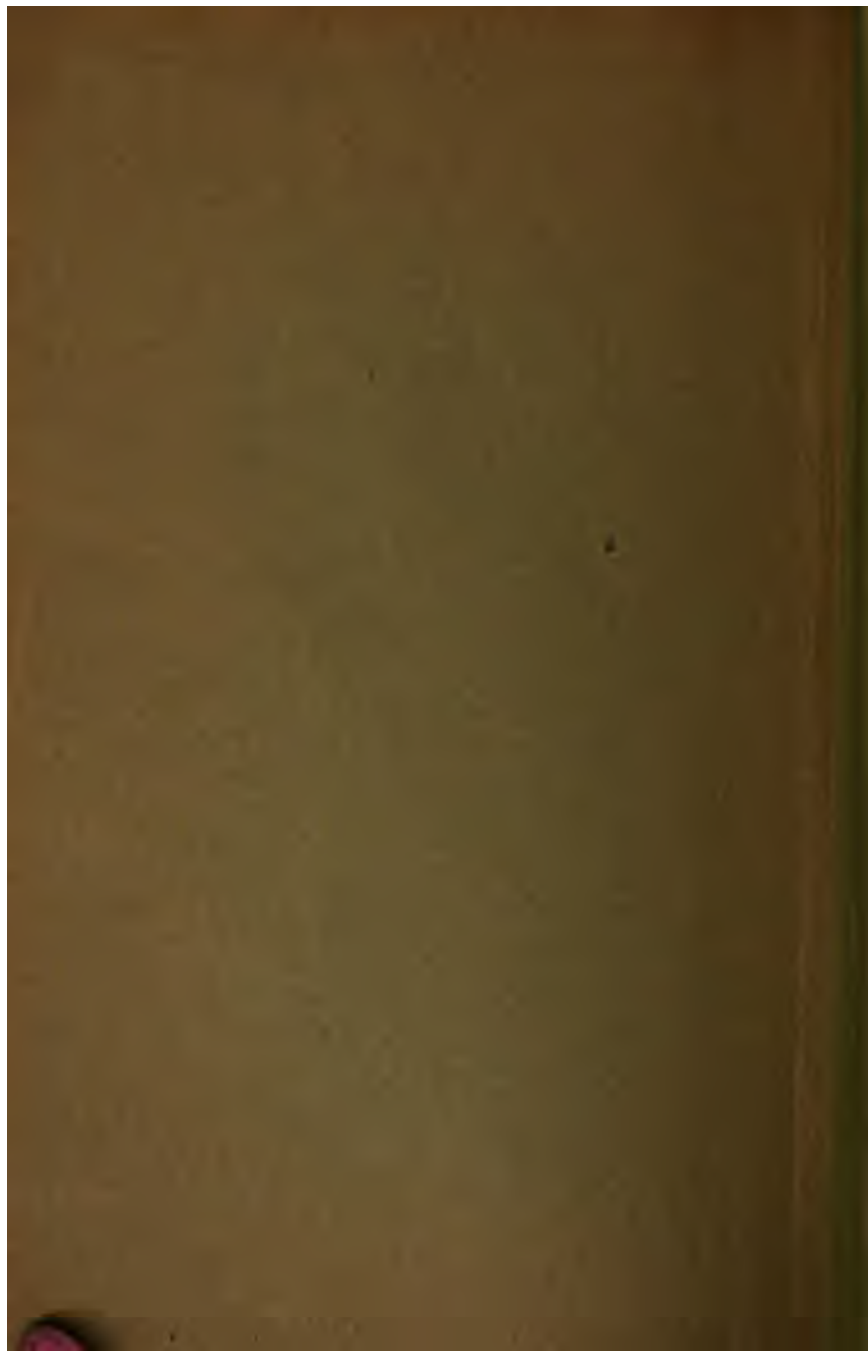
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